CONTENTS.

PREFACE

For clearness' sake we shall divide our preface into the following heads:–

I. The Author—his life and writings.

II. Writers on Bhartrihari :

[A] Commentators, critics &c.;

[B] Translators; and

[C] Books about Bhartrihari.

III Works and writings wherein we find stanzas from Bhartrihari's Śatakas either with any particular note or notice about them or without anything of the sort.

IV. Sequel.

V. Places of interest relating to Bhartrihari.

VI. A plea for the present edition.

Following this order we shall now take them one by one in hand, and dealing separately with each give our opinion upon all of them in turn.

I. THE AUTHOR—HIS LIFE AND WRITINGS.

[A.] Bhartrihari's life.

The father of Bhartrihari is said to have been one Gandharvasen (गंधर्वसेन), who had also got a younger

son Vikramáditya (विक्रमादित्य) from his second wife, the daughter of the chief of Dhárá (धारा), the then capital of Málwá. Bhartrihari and Vikrama were, therefore, sons of the same father by different mothers. The chief of Dhárá took great pains and care in educating his two grandsons, who soon acquired mastery in the several Śástrás, Laws, Ethics, Archery, Music, Dancing and all other polite arts and princely accomplishments. Though the old chief liked both his grandsons, yet his love was naturally stronger for Vikrama than Bhartrihari. Consequently, after finding the former quite wellup in every branch of Literature, Science and Art, he being himself devoid of any male issue, one day thought of giving his Rájya to Vikrama, and summoning him to his presence told him his heart's wish. But Vikrama nobly answered him thus. " It is not proper for me to reign before my elder brother : please, therefore, let Bhartrihari rule over the State and I will conduct the administration as his prime minister." The old Rájá was quite pleased with the high-mindedness of young Vikrama, and subsequently through Vikrama's earnest entreaties, he made Bhartrihari the king of his territory. Vikrama thereupon changed the capital of Málwá from Dhárá to Ujjein, and there gave himself heart and soul to the good government of the country, as the prime minister of his elder brother. Bhartrihari, though well-versed in the Śástrâs, fell so much in love of women that he passed day after day, and night after night in the seraglio, and left every thing pertaining to

the State into the hands of his brother. Vikrama, on whose hands the onerous and responsible duties of government did not hang heavy, was, however, very sorry for the dissolute conduct of Bhartrihari. and he spared no pains to estrange the king's heart from women of whom he had a large number as his wives and mistresses, and devote his attention to the affairs of the kingdom God had put into his trust. But, as mostly common in such cases, the more he offered his sound and wise counsels, the further went the heart of Bhartrihari from Vikrama; so much so that disaffection took its root into the former's mind, and the result was that the once loving brothers soon became inveterate enemies to each other. The fire of hatred was kindled with increased strength by the fuel of Zenânâ intrigue and curtain influence which had quite enslaved the man in Bhartrihari. In the end, Vikrama was cruelly forced to take off his hands from the premiership and go abroad into the country as an exile, leaving Bhartrihari to himself and his loves.* After his leaving Ujjein, Vikrama travelled throughout India Proper, and was once near Dàccâ in Eastern Bengal, where he lived for some time and established himself. This place is still known as Vikrampur after him.

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* Colonel Todd says that Bhartrihari, the eldest son of Gundrupsen, was so devoted to his wife that he neglected the affairs of government, which made his brother expostulate with him. This coming to his wife's ears, she insisted on the banishment of Vikrama. (see Todd's "Annals & Antiquities of Rajasthân." Vol. II p. 369 foot note, popular edition. Calcutta 1884).

Having nothing more to do with Vikrama and his movements, we again return to Ujjein and find Bhartrihari to be daily sinking more and more into luxury and licentiousness. As he never cared a straw for the good government of his kingdom, his subjects became totally tired of his recklessness, and becoming disgusted with his vices they were forced to disregard his authority. Anarchy soon came into being, and there was nothing but disorder and confusion throughout Mâlwâ. In the meantime it so happened that the henpecked husband was one day convinced of the infidelity of his queen* through the present of some virtuous fruit by a pious Brâhmana.† Her infidelity being clearly discovered, the Râni rushed away from her husband's presence and dashed herself to pieces by falling down from the heights of the palace. Bhartrihari then took another wife, Pingalâ (पिङ्गला), with whom he soon became attached as before. One day having gone deershooting he saw that one of his *shikarees* who had shot a buck being himself bitten by a venomous snake was soon

* Opinions differ widely on the name of this particular Rani. Some say her name to be Anangasenâ (अनङ्ग सेना) some Pingala (पिङ्गला), some Padmakshi (पद्माक्षी) others Bhanumati (भानमती). In the भरतखण्डअर्वाचीनकोष by Mr. R. B. Godbole, the name is stated to be पद्माक्षी; she is also called there to be पिङ्गला on her being restored to life after death.

† See our note on stanza 2 (Niti): also Todd's "Annals & Antiquities of Rajasthan" Vol. II. p. 369.

laid a corpse on the ground. But the thing which struck him most was that the doe of the dead buck came to the spot and threw herself dead on her husband's antlers; and similar to this was the case of the *shikaree's* wife who, on discovering the death of her husband, burnt herself with her lord on her self-made pyre. The Râjâ ran home in amazement and explained to Pingalâ the wonderful events of his day's excursion. But Pingalâ, to his great surprise, coolly remarked that there was nothing strange and extraordinary in the story; for, a true suttee could even burn herself without having recourse to fire. Hushing up the matter for sometime, the king again went out shooting in the forest, and, to put to test the truth and fidelity of Pingalâ, he sent one of his attendants to the queen with his clothes soaked in blood to report his death by a tiger. On hearing the sad tidings Pingalâ, calmly (to all outward appearance) took over the Râjâ's bloody clothes, put them on the ground, made her last bow to her husband's *accoutrements* and rose no more. The Râjâ, when he came to know the heart-rending catastrophe was quite overwhelmed with grief, left the palace and went out to forest to lead the life of a pious ascetic so admirably depicted by him in his Vairâgya Śataka.* There he met with the great Yógi Górakshanâth (योगि गोरक्षनाथ) who initiated him into the secrets of Mysticism. It is generally believed here that Bhartrihari, by his austere practices of yóga, attained to immortality.

* See Todd's " Annals & Antiquities of Rajasthan," Vol. II. p. 370

[B.] BHARTRIHARI'S WRITINGS

The Three Śatakas on Nîti, Śringâra and Vairâgya, the Vâkyapadîya (वाक्यपादीय, a grammatical commentary in terse and pithy Sanskrit prose), and the Bhattikâvya (भट्टिकाव्यम्, a Grammatical poem) are the works which are generally ascribed to Bhartrihari. Almost all the scholars who have made their acquaintance with Bhartrihari and his works are unanimous in their opinion that Bhartrihari is the undisputed author of the Śatakas and the Vâkyapadîya which furnishes us with a certain clue to the solution of the much disputed question of Bhartrihari's age and authorship. But as to Bhartrihari's authorship of the Bhattikâvya different persons hold different opinions. However erudite discussions on the point by Messrs. Colebrooke, Telang, Peterson &c. have proved it beyond any shadow of doubt that Bhattikavi. (भट्टिकवि) the author of the भट्टिकाव्य is quite a different person, and he cannot be identified with Bhartrihari (भर्तृहरि) the author of the Śatakas. To make Bhartrihari the author of the भट्टिकाव्य there is no stronger ground than the identity of name. Bharata (भरत) in his commentary on भट्टी gives the name of the author as भर्तृहरि, but says nothing more about it. In another commentary of भट्टिकाव्य which has been published in Calcutta, the author is described as the son of Śrî Swâmi (श्री स्वामि) and as a great Grammarian. This opinion is also corroborated by Colebrooke in his essay on Sanskrit and Prâkrit

Poetry where he remarks,——"The author was भर्तृहरि, not, as might be supposed from the name, the celebrated brother of विक्रमादित्य. but a Grammarian and poet who was son of श्रीधरस्वामि as we are informed by one of his scholiasts विद्याविनोद्". According to Bohn, भर्तृहरि the Grammarian and author of भट्टिकाव्य is of a later date than भर्तृहरि the author of the Śatakas with whom he is erroneously confounded. Dr. Bhâu Dâji is of opinion that भट्टि was probably the son of भर्तृहरि. Dr. Râjendra Lal Mitra in his notices of Sanskrit Manuscripts Vol. VI. p. 145 concludes that भट्टि and भर्तृहरि are two distinct personages.

[C] An estimate of the Śatakas.

The Śatakas are not mere collections of elegant sayings from different authors as suggested by some, because a certain link of thought and diction connecting the stanzas distinctly points to their being written by one and the same hand. Prof. Tawney remarks that the terse and epigrammatic character of these stanzas distinguishes them from the mass of Indian Literature and brings them more and more into accordance with European canons of taste.

Prof. Lassen, in his 'Indische Alterthumskunde' (Vol. II p. 1174), expresses his opinion that this character "renders them conspicuous among the productions of the Indian Muse. They place before us in terse and pithy language the Indian views about the chief aspirations of youth, manhood and old age;

soul love, about concern with the things of this world, and about retirement from them into lonely contemplation. On account of the perfect art with which they are composed, these short poems are worthy of being ranked among the masterpieces of Indian Genius. Some of them are connected in sense, as the description of the seasons, others form a whole by themselves and may most fitly be compared to miniature paintings as presenting to us a complete picture in the narrow frame of one strophe."

II. WRITERS ON BHARTRIHARI.

(A) COMMENTATORS, CRITICS &c.

1. In the "Asiatic Researches" Vol. IX p. 141, Bhartrihari is said to have reigned for fourteen years and to have then been succeeded by his younger brother Vikramâditya. It is also maintained that Bhartrihari himself founded the era.

2. Dr. Bhâu Dâji, in his paper on Kâlidâsa, questions the contemporaneity of Bhartrihari and Vikrama, and says:—"He (Bhartrihari) is commonly but erroneously supposed to be a brother of Vikrama, as the 5th. couplet of Vairâgya Śataka shews, Viz: that the author was an eminent poet dissatisfied with the reception he met with at the courts of several princes whom he visited in hope of reward."*

* The couplet here alluded to is उत्खातं निधि &c, from a careful perusal of which we cannot, however, endorse the opinion of Dr. BhauDaji. The point has also been elaborately discussed & refuted by Mr. Telang. (See Bombay Sanskrit Series No.XI. p. 19)

Dr. Bhâu Dâji also speaks of Bhartrihari as one of the nine gems.[*]

At another place, *confounding* Bhartrihari with Bhartrimaindha (भर्तृमेण्ठ), he makes Bhartrihari a contemporary of Kálidása.

3. Dr. Bohlen countenances the theory that the three Śatakas are mere compilations made by Bhartrihari, a mere collection of " elegant extracts " from the works of previous writers . †

Von Bohlen accepts the identity of the Bhartrihari of the Śatakas and the Hari of the Vâkyapadiya. ‡

On the authority of Roger, Bohlen relates that Bhartrihari had 300 wives, and was addicted to a voluptuous life. But having been severely reproved by his father for his dissolute conduct, he repudiated his wives, and collected, not composed, these Śatakas by making selections from older writers.

Von Bohlen published in 1833 at Berlin the first European Edition of the Śatakas.

4. According to Prof. Colebrooke, some other person than Bhartrihari had *probably* put forth these Śatakas under Bhartrihari's name. §

5. Pandit Durgá Prasád of Jeypore, in conjunction with Dr. P. Peterson, writes that Bhartrihari the

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* For the enumeration of the "Nine gems", see our note on stanza 1. of Niti.

† See Bohlen's Preface to his edition of Bhartrihari p. VI.

‡ See Bohlen's Preface p. VI.

§ See Colebrooke's Essays Vol. II.

author of the Śatakas and Vâkyapadîya flourished in the middle of the 7th. century A. D.*

6. Mr. K. T. Telang adheres to the tradition of Bhartrihari's full authorship of the Śatakas. †

In Telang's opinion Bhartrihari probably flourished somewhere later than Kâlidâsa and a good deal earlier than the beginning of the 6th. century A. C. It is based on the following two reasons:—

(1) There is a stanza‡ in the Nitiśataka which is also found in the Panchatantra which may safely be taken to have been composed not later than 500 A. C. Therefore, Bhartrihari must have flourished at least half a century before that date. (2) Again, from stanza 95 Nîti., Parashurâma is regarded as an incarnation of Vishnu, but it is doubtful whether Kâlidâsa held the same opinion.

Bhartrihari must, therefore, be later in age than Kâlidâsa.§

Mr. Telang again says:- ,Vikrama, the founder of the Samvat Era, flourished about 56 B. C. But granting Bhartrihari to be the author of Vâkyapadîya, we cannot accept him to be the brother of this Vikrama. Because, it is clear from the Vâkyapadîya that it were Chandrâchârya (चन्द्राचार्य्य) and others who brought the great commentary of Pâtanjali (पातंजलि) into general use, and according to Râjatarangini, Chandrâchâryya and his colleagues flourished in the reign of King Abhimanyu (अभिमन्यु), i. e. between 45 and 65 A. C.

* See Bombay Sanskrit Series No. XXXI, p. 74.

† See Bombay Sanskrit Series Vol. XI. pp. VIII. & IX.

‡ But we have shown elsewhere that the Panchatantra has got no less than 21 stanzas from Bhartrihari's Śatakas.

§ See Bombay Sanskrit Series No. XI pp XIII & XIV.

Led by the observations of Dr. Kern in his Preface to the Brihatsamhita, where he argues that Vikramâditya according to the unanimous testimony of Hindu Astronomers, of the Arabian Astronomer Albiruni, of Kalhana Pandita (कल्हणपंडित), and of Hiouen Thsang, was commonly regarded as the founder of what is known as the Shaka (शाका) or Shâlivâhan Era (शालिवाहनसम्वत्), and as having flourished about 78 A. C., and not 56 B. C., Mr. K. T. Telang after remarking that this will enable us to reconcile the several statements which we receive from tradition, thinks as a conclusion, grounded on a basis not very unstable, that Bhartrihari flourished about the close of the first and the beginning of the second century of the Christian Era.*

7. Prof. Lassen is of opinion that the composition of the three hundred short poems, which by universal tradition are ascribed to Bhartrihari, must be placed before the overthrow of the Gupta Dynasty. He further places the date of the author of these Śatakas at the end of the third century A. C., but he does not accept the tradition that he was Bhartrihari.

8. Relying upon a Chinese tradition, Prof. Max Mûller thinks Bhartrihari to be a Budhist.† The profess-

* See Bombay Sanskrit series No. XI p. XVI.

† 'The Budhist flavour' which Prof. Max Müller smells in the Śatakas, is however very difficult to be detected by us after a careful study of the poem. Moreover the theory will utterly fall to the ground when we find in the body of the work references to the Trinity (stanza 1 in the Śringara Śataka), to the ten incarnations of Vishnu (stanza 95 Niti) to the Vedas, Smritis. & Puranas (stanza 79 in the Vairâgya Śataka) and to the Vedantic character of the whole poem especially to that of the opening stanza of Niti.

or also suggests that Kshapanaka (क्षपणक) may be another name of Bhartrihari. *

9. Dr. P. Peterson.

For Dr. P. Peterson's opinion see uuder Pandit Durgâ Prasâd (5).

10. M. Regnaud, in the Preface to his prose translation, contends that the legend connecting Bhartrihari and Vikramâditya cannot be accepted, as some of the stanzas attributed to Bhartrihari must be subsequent to the period of Shankarâchâryya (शंकराचार्य्य). †

11. Abraham Roger.

For Roger's opinion on Bhartrihari, see under Bohlen (3).

12. According to Mr. Sashagiri Śâstri, King Vikramâditya was the son of a Brahman named Chandragupta (चन्द्रगुप्त) who took four wives, each of the four principal castes. Four sons, viz:–Vararuchi (वररुचि) Vikrama (विक्रम), Bhatti (भट्टि) and Bhartrihari (भर्तृहरि) were born to him respectively by his Brahmin, Kshatriya, Vaishya and Shûdra wives. Vikramâditya became King, and Bhartrihari served him as his prime minister.

13 After quoting the remarks of Lassen, Prof. Tawney says:——

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* See note on stanza 1. in Niti.

† For the refutation of this theory, see Bombay Sanskrit Series No. XI. pp. IX & X.

"considering the great uncertainty which attaches to Hindu Literary History, we may perhaps consider ourselves fortunate that there is something like a *consensus* as to the date of these poems. A century more or less is, after all, of trifling moment in Indian Chronology. The question of their authorship we must be content to leave in the midst in which it has been involved by the traditions of Indian sages and the conjectures of Western critics. So much at any rate is certain that our author, if not himself a king was thoroughly at home in the detail of Indian Court life" *

Prof. Tawney in his foot-note on the word 'परिजन' (which occurs in stanza 18 of the Vairâgya Śataka) thinks that this expression falls in with the legend that Bhartrihari was a king and quitted his throne in a fit of disgust.†

14 Prof. Vaman Shivram Apte M. A., at page 1192 of his Sanskrit-English Dictionary has the following:—

भर्तृहरि Author of the three Śatakas and of the Vâkyapadiya. Mr. Telang gives it as his opinion that he must have flourished about the close of the first and the beginning of the second century of the Christian era. Tradition makes him brother of King Vikrama, and if this Vikrama be accepted as the same who defeated the Mlechhas in 544 A. D. we must suppose Bhartrihari to have flourished in the latter half of the sixth century.

* See Prof. Tawney's Two Centuries of Bhartrihari, p. IX.

† See Prof. Tawney's Two Centuries of Bhartrihari p. 60.

15 Prof. Wilson (in his Vishnû Purâna) elaborately argues that the earliest of the Purânas cannot have been written long before the 8th. or 9th. century of the Christian era. As Bhartrihari clearly mentions the Purânas in stanza 79 of the Vairâgya Śataka, we are to infer that he must, therefore, be later than the 8th. or 9th. century A. D. *

(B) TRANSLATORS &c.

The first translation of Bhartrihari's Śatakas *into any European tongue was that by a Christian missionary* Abraham Roger who published in 1651 A. D. "A History of the Religion of the Brahmans" in which were contained two hundred proverbs of the sage Bhartrihari, translated into Dutch. The stanzas on Niti were styled by him as " the reasonable conduct of men," and those on Vairâgya as "the road which leads to heaven."

This work was subsequently translated into French in 1670. A. D.

Prof. Tawney says that the Centuries of Bhartrihari are also contained in the Sanskrit Anthology of Haeberlin. M. Galanos translated the Nîti and Vairâgya-Śatakas into Greek.

* In order to refute this theory, we have to state that Śhankarachârya, who is generally and rightly acknowledged to have flourished in the 8th century A. D., has actually quoted the Puranas in his commentary on the 'Shvetâshvatara Upanishada.' Besides this, the Puranas in general and the 'Vâyu-purana' in particular, are even referred to by Bânabhatta (बाणभट्ट) in his famous work "Kadambari" (कादम्बरी). Bana's age is now fixed about the beginning of the seventh century A. D. Prof. Wilson's argument is therefore untenable.

They were included by Prof. Böhttingk in his "Indische Sprüche St. Petersburg, 1863–65 A. D

They were translated into French by M. Hippolyte Fanche in 1852 and by M. Regnaud in 1875.A. D.

Vâman Pandit has translated the stanzas into Marathi.

In 1795 A. D. H. H. the Mahârâj Sawâi Pratap Singhji of Jeypore translated the three Śatakas of Bhartrihari into Bhâshâ verse, under the title of नीतिमंजरी, शृङ्गारमंजरी, and वैराग्यमंजरी chiefly consisting of the Chappaya (छप्पय) verses, which make the translation go by the popular name of Pratâpa Singhji's Chhappayas, ignoring altogether the few Sorathâs (सोरठा) and Dohâs (दोहा) which also form its part.

One Pandit Rishabha Deva Śâstri of Jodhpore has recently translated the three Śatakas into Hindi. This book was published in 1894 A. D. by the Gyânsâgar Press Bombay.

An anonymous translation of Bhartrihari's Niti and Vairâgya Śatakas into English prose was published in the Subôdha Prakâsh Press at Bombay. The book is entitled "The Proverbial Philosophy of Bhartrihari."

Prof. Tawney has made an elegant vertical translation into English of the Niti and Vairâgya Śatakas of Bhartrihari. This book was published at Calcutta in 1877 A. D. under the title of "The Two Centuries of Bhartrihari."

M. Durgâ Prasâd, Editor "Harbinger" of Lahore, has also translated in 1889 the aforesaid two Śatakas of Bhartrihari into English prose. Both these Śatakas are published separately and called Mahârâja

Bhartrihari's Nîti Śataka and Maharaja Bhartrihari's 100 couplets on Renunciation.

(C) BOOKS ABOUT BHARTRIHARI.

Now we have come to that part which relates to those books which give us some account of Bhartrihari's life. Had we been fortunate in this we would not have much difficulty in affixing the chronology of Bhartrihari and giving an authentic record of his life on the authority of stubborn facts. But, to the great disappointment of all, our information in this respect is limited to two sources viz:-(1) Bhartrihari Nirvedam "भर्तृहरिर्निर्वेदम्" and (2) Bhartrihari's Khyalas (ख्याल).

(1) BHARTRIHARI NIRVEDAM (भर्तृहरिर्निर्वेदम्).

It is a dramatical work in Sanskrit by Hariharopadhyâya (हरिहरोपाध्याय). Unfortunately, however, we donot know anything positively about Hariharopadhyaya's life except the fact of his being a Maithila Pandit. As for the full information of the work, we would here subjoin a clear and succint synopsis of the Sanskrit play into English prose.

BHARTRIHARI–NIRVEDA NATAKAM
BY HARIHAROPADHYAYA.

Act. I

Bhartrihari meets his Râni Bhânumati (रानिभानुमती) after long separation, for which the latter expostulates with him, and the Râjâ makes some religious excuse for the prolonged absence from her. In the meantime, seeing a suttee mounting the blazing pyre of her dead husband, the Râjâ extols her conduct to the skies before the Râni; but she remarks that she does

not see the propriety of a suttee's having recourse to real fire, when the fire of separation is quite sufficient to burn her immediately to ashes. Though a little incredulous, Bhartrihari then agrees with his Râni and takes his leave of her to go out shooting, to which she reluctantly and sorrowfully consents, on the condition of her being allowed to remain standing at the gate anxiously looking out the path of his speedy return.

Act. II

Opens with the dialogue of maid servants upon the sudden death of their Mistress (Râni Bhânumati), who, while standing at the gate, soon became lifeless on hearing the (false) news of Bhartrihari being slain by a tiger. The Râjâ, on his return to the Capital, finds the scene full of great sorrow and grief, and on knowing the corpse being taken to the crematorium hastens to that place and there mourns and weeps like a child and strictly forbids his men to set fire to the pyre on pain of precipitating himself into the burning logs.

Act. III.

Sorrowing over the corpse of his Râni, Bhartrihari sees at a distance that a Yogi is excessively weeping over the breakage of his earthen dish. The Râjâ goes to him and tries to pacify him by many wise counsels, but the Yogi is obdurate and goes extolling the virtues of his dish and bemoaning its irreparable loss more and more on account of his being himself the cause of its sudden destruction, for he dropped it down to test its strength. The plot of the dialogue is so framed

that all the arguments put into the mouth of the Yogi are applicable even more strongly to the Râjâ for his grieving over Bhânumati's loss. Bhartrihari, though he recognizes all this in his heart, yet still persists in consoling the Yogi by alluding to the transitoriness of all things in the world and the futility of man's grief over what he has no control. The Yogi here assails the Râjâ with his own argument and observes:—

परोपदेशे पाण्डित्यमिदम्मूढस्य गीयते
तमः समाश्रितस्येव दीपस्यान्यप्रकाशनम् ।

Being struck with the cogency of the remark Bhartrihari then recognizes the Yogi to be no other than Gorakshanath (गोरक्षनाथ) himself, and the latter acknowledges himself to be the same, and to have intentionally assumed the character in order to dispel the unavailing sorrow from the Râjâ's mind. Bhartrihari soon lays himself prostrate at his feet and requests from him the easiest road to self-knowledge and to this Gorakshnath thus replies:—

विषयेभ्यः समाहृत्य मनः शून्ये निवेशय ।
स्वयमानन्दमात्मानं स्वप्रकाशमुपैष्यसि ॥

Act. IV

The prime minister is pleased to find the Râjâ joyfully sitting with the Yogi and then he ventures to ask his permission to cremate the corpse of Bhânumati. But strange to say that his master replies to have no concern with the world. Devatilak (देवतिलक), the minister, then remonstrates with him but to no purpose.

Act V.

Opens with the meeting of Bhartrihari with Bhânumati who is restored to life through the mystic powers of Gorakshanath. Bhânumati tries to embrace her husband but the Râjâ runs and avoids her. She, thereupon, exerts her fair charms but in vain, and, failing in these, she resorts to the means of bringing her young son before the Râjâ who is still indifferent to them.

The requests of the prime minister also prove fruitless. Gorakshanath then advises the minister to desist from his useless endeavours and to place the Râjakumara on the Gaddi for whose protection he will exert his own influence with that of the Râjâ. He then consoles Bhanumati with the hope of again meeting (never to part from) her lord Bhartrihari after his obtaining immortality and here the play ends in happiness to all.

———oo———

The reader will see for himself how far the play coincides with our Bhartribari's life in the beginning, and in what particular ponits it differs from it.

———oo———

(2). BHARTRIHARI'S STREETS PLAYS OR MELODRAMAS.

These street plays are acted all over India and are very popular. They relate that King Bhartrihari was very fond of his wife Pingalâ (पिङ्गला). He one day went shooting the wild deer and made his mark on a big buck. His does, thereupon, remonstrated

with the Râjâ and entreated him to spare the buck and take instead the lives of as many of them as he pleases, because his death will make them all widows. But the Râjâ turned a deaf ear to these requests and shot the buck dead on the spot. The exasperated does thereupon uttered a *Shap* (curse) against the Râjâ that the days of his Râjya are numbered, for he shall have soon to abdicate the kingdom and roam about in the forest as a hermit leaving his wives no better than widows. His meeting with Gorakhnath is then related at length and the Yogi after fully testing the veracity of the Râjâ's request, makes him his pupil. The plays also speak of Bhartrihari as a king and a brother of the celebrated Vikramâditya.*

European scholars will no doubt laugh that I make much of these trifling plays. But I would beg permission to remark that the fact of their having survived so long must be a sufficient guarantee of their being founded on authenticated historic and real life. A lie cannot last long. The remarkable incidents of Bhartrihari's life being framed into a play which is so popular with the general public speaks much of the high esteem and honor in which Bhartrihari is still held by them.†

———oo———

* The writer of these lines can himself attest to these vulgar plays being acted at many places in Rajputana as at Joypore, Jodhpore and Bikanir, generally during the months of the Spring.

† In the शनिकथा or शनिश्चरजीकी कथा, a poetical narration in vernacular of Vikrama's calamities, Bhartrihari is clearly and undoubtedly spoken of as the elder brother to Vikramaditya.

III.

As for the different works wherein the Ślôkas from Bhartrihari's Śatakas have been traced out, we would only beg to draw the reader's attention to their respective footnotes where full particulars have invariably been given of them. However, we have also thought it advisable to arrange them for brevity and clearness,' sake, in a tabular form which will enable the reader to make a prompt and-ready reference to them at a moment's time. It needs only be stated that the numbers given in this list will be found corresponding to those of the stanzas as arranged in the Niti, Śringâra, and Vairâgya Śatakas of the present edition, and not to the numbers of the verses of the works or books to which they are traced.

Alphabetical list of works wherein we find the following stanzas from Bhartrihari's Śatakas:—

No. of works.	Works.	Stanzas from the Nîtiśataka.	Remarks.	Stanzas from the Śringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
1.	Abhinavagupta's Commentary on the Dhwanyâlôka.	44	Quoted anonymously.	...	...	...	...	1
2.	Amaruśataka by Amaruka.	...	...	14	...	...	...	1
3.	Alankâra Śekhara by Keśava Miśra.	...	...	...	...	40	Quoted anonymously.	1
4.	Alankâra sarwaswa by Ruyyânaka	56	Quoted anonymously	...	...	...	...	1
5.	Aśtaratna	56, 95.	...	...	...	116	...	3

No. of Works	Works.	Stanzas from the Nîti Śataka.	Remarks.	Stanzas from the Śringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
6	Atmânuśâsanakâvya by Gunabhadâchârya	88	...	...	...	...	...	1
7	Udâharanachandrikâ by Vaidyanâtha	56	Quoted anonymously.	18,28	Quoted anonymously.	40 71	Quoted anonymously. Quoted under भर्तृहरि.	5
8	Auchityavichâra charchâ by Kśemendra.	...	...	63	Quoted under Chandrak	12,40,51	Quoted under different authors.	4
9	Kavikanthâbharana by Kśemendra	...	...	...	...	38	Quoted under Chandraka.	1
10	Kâvyaprakâśa by Mammata.	56	Quoted anonymously	...	...	...	...	1

No. of Works	Works	Stanzas from the Nîtiśataka.	Remarks.	Stanzas from the Sringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
11	Kâvyapradîpa by Govinda.	56	Quoted anonymous-ly.	18, 28	Quoted anonymous-ly.	40, 71	Quoted anonymous-ly.	5
12	Kâvyânuśaśana by Vâgbhatta.	29,61	Do.	18, 64	Do.	38, 40	Do	6
13	Kuvalâyânanda by Appadîkśita.	44,64.	Do.	81	Do.	...	...	3
14	Gunaratna by Bhavabhûti.	20	...	...	...	...	...	1
15	Chaturvargasangraha by Kśemendra.	...	...	...	...	116.	...	1
16	Chânakyaśataka	53	...	...	...	...	...	1

No. of Works.	Works.	Stanzas from the Nītiśataka.	Remarks.	Stanzas from the Śringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka	Remarks.	Total number of stanzas in each work.
17	Daśarûpakâvalôka by Dhananjaya.	27	Quoted under भर्तृहरि.	18	Quoted anonymously.	...	...	2
18	Dhwanyâlôka by Anandavardhana.	...	...	6	Do.	...	...	1
19	Namisâdhû's Commentary on kâvyâlankâra.	...	...	63	Do.	13, 22.	Quoted anonymously.	3
20	Nītipradīpa by Vetâlabhatta.	80,91	...	...	...	...	...	2
21	Panchatantra by Viśnusarma.	27,30,31,32, 40,41,42,43, 47,53,57,64, 67,91,106.	...	64,76,80, 81,86.	...	113	...	21

No. of Works.	Works.	Stanzas from the Nîtiśataka.	Remarks.	Stanzas from the Śringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
22	Pancharatna.	11,21.	...	...	...	...	...	2
23	Prabodhachandrôdaya by Krišna Miśra.	...	...	21,71.	...	...	...	2
24	Bhôjaprabandha by Ballâla.	35,40,99.	...	...	...	...	...	3
25	Mahânâtaka.	..	...	...	...	...	...	1
26	Mudrârâkšasa by Viśâkhadutta.	27	...	...	...	...	...	1
27	Mrichhakatika by Śûdraka.	...	...	21	...	...	...	1

No. of works.	Works.	Stanzas from the Nîtiśataka	Remarks.	Stanzas from the Śringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
28	Rasaratnahâra by Śivarâma.	...	...	...	...	49, 71.	Quoted anonymously	2
29	Vasiśthasâra.	1	...	...	...	...	...	1
30	Vairâgyaśataka by Padmânanda.	6	...	71	...	...	...	2
31	Śântiśataka	9, 94.	...	76, 98.	...	7, 10, 13, 16, 18, 20, 22, 34, 41, 43 51, 62, 66, 67, 71, 74, 77, 82, 85, 102, 107.	...	25
32	Śârngadharapaddhati by Sarngadhara.	17, 38, 42, 43, 50, 55, 80, 91, 92, 99, 101.	Quoted anonymously.	11, 13, 20, 22, 43, 47, 49, 50, 68, 80, 92.	Quoted anonymously.	91, 113.	Quoted anonymously.	

No. of Works.	Works.	Stanzas from the Nîti Śataka	Remarks.	Stanzas from the Sringâra-śataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
		3, 4, 5, 8, 16, 18, 24, 29, 33, 39, 41, 44, 56, 57, 63, 75, 77, 84, 90, 94, 95, 101, 106.	Quoted under. सदुक्ति.	3, 47, , 64, 86, 95.	Quoted under सदुक्ति.	11, 12, 13, 14, 19, 20, 23, 30, 31, 36, 37, 40, 43, 44, 49, 54, 60, 66, 71, 81, 85, 86, 87, 99, 102, 108, 110, 114.	Quoted under सदुक्ति.	87
		53, 67.	Quoted under different authors.	28, 37, 59, 93.	Quoted under different authors.	97.	Quoted under Vijjakâ.	
33	Śringâratilaka by Kâlidâsa	...	...	86	...	...	...	1
34	Śringâravindu by Kâlidâsa.	...	...	81	...	...	...	1
53	Śadratna.	55.	...	...	...	...	...	1

No. of works.	Works.	Stanzas from the Nîtiśataka.	Remarks.	Stanzas from the Śringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
36.	Saptaratna.	62.	...	...	...	...	...	1
37.	Saraswatî Kanthâbharana by Bhôjarâja.	77.	Quoted anonymously.	...	...	82	Quoted anonymously.	2
38.	Sinhadevamani's Commentary on Vâgbhattâlankâra.	2.	Do.	...	...	...	...	1
39.	Subhâsitâvali by Vallabhadeva.	7, 11, 17, 22, 27, 31, 32, 33, 42, 43, 44, 48, 59, 62, 64, 68, 70, 77, 80, 82, 83, 84, 85, 88, 91, 94, 95, 99, 100, 104, 106.	Quoted anonymously.	2, 6, 9. 10, 11, 13, 14, 15, 16, 18. 20, 24, 25, 26, 31, 46, 47, 49, 50, 54, 59, 63, 66. 67, 73, 74, 84, 86, 92.	Quoted anonymously.	2, 5, 7, 9, 12, 13, 22, 29, 32, 40, 49, 60, 61, 66, 70, 87, 89, 91, 97, 110, 115.	Quoted anonymously.	

No. of works	Works	Stanzas from the Nîtiśataka.	Remarks.	Stanzas from the Sringâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
		1, 3, 4, 5, 8, 16, 54, 61, 66.	Quoted under भर्तृहरि.	43.	Quoted under भर्तृहरि.	3, 6, 8, 10, 22, 24, 71, 74, 81, 114.	Quoted under भर्तृहरि.	128.
		28, 29, 30, 33, 38, 39, 53, 57, 63, 66, 90, 92, 96, 98, 106.	Quoted under different persons.	3, 37, 80, 81, 95, 96, 53.	Quoted under different authors	14, 16, 32, 36, 75.	Quoted under different authors	
40	Suvrittatilaka by Kśemendra.	...	...	52.	Quoted under भर्तृहरि.	22.	Quoted under भर्तृहरि.	2
41	Suktâvali.	11, 13, 14, 19, 20, 61, 83, 104.	...	...	...	...	...	8
42	Sûktimuktâvali by Jalhana.	...	...	20.	Quo., unr. Shaka-vridhi.	...	...	1

No. Wofork	Works.	Stanzas from the Nîtiśataka.	Remarks.	Stanzas from the Śriṅgâraśataka.	Remarks.	Stanzas from the Vairâgyaśataka.	Remarks.	Total number of stanzas in each work.
43.	Hitôpadeśa by Nârâyana.	3, 30, 31, 32, 33 40, 47, 53, 63, 73, 91, 106.	...	...	...	...	...	12
43	Total Numbers.							350

From this diagram it will be easily seen that we have traced out a large number (which amounts to no less than 350) of Bhartrihari's Ślôkas from these Śatakas to the 43 works enumerated above, where many of them have however figured more than once. Out of these books some have been unscrupulously acknowledged to be older than the 6th. century of the Christian era. Taking the aforesaid 350 stanzas, we may safely point out that no less than 80 of them have expressly been *quoted under Bhartrihari,* 40 have been *quoted* under different authors and 137 have been *quoted* anonymously. Now, adding them together we get a total of 256 stanzas which are *distinctly marked as qotations* either from Bhartrihari or others, and thus there is left comparatively a very small number (viz 93) to be differently accounted for. Granting that the Áśtaratna, Gunaratna, Nîtipradîpa, Panchatantra, Pancharatna, Bhôjaprabandha, Śântiśataka, Śringâratilaka, Śringâravindu, Śadratna. Saptaratna, Sûktâvali and Hitôpadâśa are mere compilations and not genuine compositions of their several authors, and deducting the sum of 3, 1, 2, 21, 2, 3, 25, 1, 1, 1, 1, 8, and 12, (or 81) stanzas which occur respectively in them, we have now to face only an insignificantly small number of stanzas (viz 12), of which 1 is found in the Amaruśataka, 1 in the Atmânuśâsanakâvya, 1 in the Chaturvargasangraha, 1 in the Chânakyaśataka, 2 in the Prabôdhachandrôdaya, 1 in the Mahânâtaka, 1 in the Mudrârâkśasa, 1 in the Mrichhakatika, 1 in the Vasiśthasâra and 2 in the Vairâgyaśataka (Padmânanda's). Amongst these

twelve, 6 will be found to have been no other than those which have already been accounted for as quotations, and one as occurring twice, thus reducing the number ultimately to 4, of which 1 stands in the Prabôdhachandrôdaya, 2 in the Vairâgyaśataka of Padmânanda, and 1 in the Mrichhakatika and Prabôdhachandrôdaya both. Here I think we may conveniently drop this point without further comment.

This line of argument will, it is hoped, furnish some clue to the solution of Bhartrihari's age, as well as to the conclusion of these Śatakas being considered a genuine composition or a mere compilation by Bhartrihari.

To do full justice to the subject I cannot help bringing to the notice of the reader that leaving out the number of times a stanza has made its appearance in the foregoing table we may safely observe that out of the total of 326 stanzas as given in this edition no less than 182 have been found to exist in the 43 pieces enumerated above, and that of these 182 nearly 40 verses have figured from three to seven times in the diagram. This gives us a very distinct and indisputable proof of the proverbial and substantial popularity the Śatakas have so deservedly enjoyed from the very date of their production to the present day.

IV. SEQUEL.

After writing so much in the preceeding portion of the Preface, it is not necessary to dwell at great length on giving out the conclusions we have arrived at, regarding the following questions of modern critics and scholars:—

(1) Are the Śatakas either a mere collection of elegant extracts from several writers or a genuine composition by a single author?

(2) Who is the author of the Śatakas?

(3) What is the approximate date of the composition of this work?

(4) What other works are written by the author of the Śatakas?

(5) Was the author of the Śatakas himself a king and the brother of the celebrated Vikramâditya, the founder of the Samvat Era?

In answering these questions we would beg the reader's indulgence to condense our views in as small a space as possible, for everything is to be based on previous data which have already been given in full.

(1) From the appearance of several Ślokas in many of the current Sanskrit works it is argued that the Śatakas are a mere collection of elegant extracts from numerous authors. But if we study the point a little carefully we will find that most of the works in which they are met with are in themselves mere collections and not compositions e. g. the Pancharatna, Śadratna, Saptaratna, Ashtaratna, Hitôpadeśa, &c. &c. Whereas in others as काव्यानुशसानं, काव्यप्रदीपः, काव्यालङ्कारः. सुभाषितावलिः, शार्ङ्गधरपद्धतिः &c. &c. the Ślôkas are merely quoted either anonymously or as Bhartrihari's or as some others'. Again, there are a few, very few, say some twelve Ślôkas, which are found in works like the Amaruśataka, Mudrârâkśasa

&c. These may harmlessly be considered as interpolations either in the Śatakas or in the works themselves. Besides, there is a certain threadlike thought which pervades them all and unites them into one whole. We are therefore in a position to say that the Śatakas are a genuine work from the pen of some particular person. *

(2) Having thus decided the first question, it is not very difficult to arrive at a definite conclusion upon the authorship of the Śatakas. When men like the authors of "दशरूपावलोकः" [२७ नीति०] (composed in the time of मुञ्ज uncle to राजाभोज), "सुवृत्ततिलकम्" [२२ वैराग्य ०, ५० शृंगार ०] (composed about the middle of the 11th. century. A. D.), "उदाहरणचन्द्रिका" [७१ वैराग्य०] and others have quoted some of the stanzas from these Śatakas distinctly as Bhartrihari's, it is mere childlike obstinacy still to question the authorship of Bhartrihari, because besides their extensive knowledge of Sanskrit Literature and the wide range of their information, they were unquestionably nearer than we to the author of the Śatakas by many centuries, the difference between us and him being undoubtedly less nearly by 8 centuries in the case of the authors of Dasaroopâwaloka and Suvrittatilaka. It is therefore proved beyond controversy that Bhartrihari is the author of these Śatakas.

(3) To give a precise answer to the third question is noway easy. But from a careful examination of the facts before us we shall try to fix the date

* For further discussion on this point see Preface I. (C) and III.

of these Śatakas as accurately as possible. Referring to the diagram put forward in Part III of this preface we are able to assert that many stanzas from these Śatakas are found quoted in the works of (1) Abhinavagupta(ध्वन्यालोकटीका). (2) Keśawamiśra (अलङ्कारशेखरः), (3) Ruyyânaka (अलङ्कारसर्वस्वम्). (4) Vaidyanâtha (उदाहरणचंद्रिका), (5) Kśemendra (औचित्यविचारचर्चा, कविकण्ठाभरणम्. and सुवृत्ततिलकम्).(6) Mammata (काव्यप्रकाशः), (7) Gôvinda (काव्यप्रदीपः). (8) Vâgbhatta (काव्य नुशासनम्), (9) Namisâdhu (काव्यालङ्कारटीका), (10) Appayadixita (कुवलयानन्दः). (11) Dhananjaya (दशरूपावलोकः), (12) Anandavardhana (ध्वन्यालोकः).(13) Viśnu Śarma (पञ्चतंत्रम्). (14)Ballâla (भोजप्रबन्धः), (15) Śiwarâma (रसरत्नहारः). (16) Śârngadhara (शार्ङ्गधरपद्धतिः), (17) Bhôjarâja (सरस्वतीकण्ठाभरणम्), (18) Vallabhadeva (सुभाषितावलिः), (19) Jalhana (सूक्तिमुक्तावलिः) and (20) Nârâyana [हितोपदेशः]. Of these authors Abhinavagupta flourished towards the end of the tenth, Kśemendra and Nami Sâdhu in the middle of the eleventh, Dhananjaya in the tenth, Anandavardhana in the ninth and Bhôjarâja in the eleventh centuries of the Christian era. Excepting Viśnu Śarmâ and Nârâyana the remaining writers are comparatively later in age than these. Anandavardhana is the oldest among them and besides quoting stanza 6 (शृ०) he even mentions भर्तृहरि by name*. This enables us to put the date of the Śatakas before आनन्दवर्धन, the

* See ध्वन्यालोक, p. 47. (Kavyamala Series Bombay).

author of ध्वन्यालोक i. e. before the second half of the ninth century, because it is demonstrated that Anandavardhana flourished during the reign of King Avantivarma (855-884. A. D.). Of the two writers mentioned above Viśnu Śarma is universally acknowledged to be much older than Nârâyana, and we shall therefore confine our remarks to him i. e. विष्णुशर्मा. As we find no less than 21 stanzas from these Śatakas in the Panchatantra, we cannot help concluding the date of the Śatakas to be older than that of the Panchatantra. Now if we succeed in fixing the date of the Panchatantra we shall at least be able to say something precisely about the chronology of the Śatakas.

The Panchatantra quotes copiously from the Mahábhárata, Kámandakiyanítisára, Manusmriti, Rámáyana and Chánakya. There are also two Ślókas in it (III.27, and V. 14) which can respectively be traced to the Śiśupâlabadha and Nâgânanda both of which are generally acknowledged to be later than the date usually assigned to the Panchatantra. Besides naming Manu, Vrihaspati, Vyása, Vâlmiki, Bhrigu and Vâtsyâyana, the Panchatantra also mentions Chânakya (I. p. 2. l. 1.) and Varâhamihira (I. p. 43. l. 12), writers whose dates are pretty accurately known to us.

Of the two Ślókas, one traceable to the Śiśupâlabadha and the other to the Nâgânanda, we can easily dispose by thinking them either as later interpolations in the Panchatantra or as unconscious plagiarisms in the Śiśupâlabadha and the Nâgânanda.

Chânakya as is well known was the friend, guide

and political adviser of the adventurous Chandragupta, the contemporary of Selukus, and so he must be placed somewhere about 325 B. C. * Consequently there is nothing strange in the allusion of Chânakya's Arthaśâstra in the Panchatantra. † But Varâhamihira's date is unanimously accepted as the sixth century of the Christian era. Here then lies the great difficulty we have to confront about the settlement of Panchatantra's date. ‡ However taking it for a historical fact of reliable authenticity that Panchatantra is the original which was translated by " Buzerchemiher, the chief physician and afterwards Vizier of the great Anushirwân (as Sir William Jones remarked at a meeting of the Society of the Asiatic Researches on the 26th February 1876) we cannot help removing the date of the Panchatantra to a time long before the reign of that illustrious monarch, and thinking the mention of Varâhamihira in it to be a mere interpolation by some later copyist of the work. Panchatantra's date is therefore to be placed somewhere between that of Chânakya and that of Anushirwân or roughly speaking between 325 B.C. and 530 A.C. But as we learn from the pre-

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* See Hunter's Brief History of the Indian People. pp. 76 and 77.

† " ततो धर्मशास्त्राणि मन्वादी न्यर्थशास्त्राणि चाणक्यादीनि" (पंचतंत्रम् कथामुखं).

‡ According to the authority of the learned editors of the काव्यमाला Panchatantra cannot be older than 750 A. D., because it quotes the Sloka पर्यङ्कस्वास्तरणं &c. (Panchatantra I. 174.) from the Kuttinî_mata of Damodaragupta, the prime minister of King Jayâpîda (755-786 A.D.). See footnote at p. 111 of काव्यमालागुच्छक No. 3.

face of its first foreign translation that the work was rendered into that language after its obtaining a world-wide reputation, we cannot be far from right to allow about three centuries' time for the spread of its fame in those old days (bearing it in mind that the Indian princes in whose court the Panchatantra had secured for itself a very exalted position of rank and honour, took the greatest possible care to conceal this rare gem from the foreigners). This will further push on the date of Panchatantra's composition to somewhere about the second century of the Christian era.

As we find the 134th verse of the Panchatantra, book II, expressly assigned to Vikramâditya (विक्रमादित्य) —whom tradition makes younger brother of Bhartrihari (भर्तृहरि)–in the Śârngadharapaddhati of Śârngadhara, at No. 277, and the Subhaśitâvali of Vallabhadeva, at No. 507, and as there are no less than twenty-one stanzas from these Śatakas to be found in the Panchatantra, we can fairly infer that the author of the Śatakas lived a century or two earlier than Viśnu Śarmâ the author of the Panchatantra. This will go to prove the truth of the traditional history of Bhartrihari as given in the beginning of our preface.

(4) Three works are attributed to Bhartrihari. Of these we take the Śatakas first of which we have acknowledged him to be the undisputed author.

The second work generally ascribed to him is the वाक्यपदीय. But to my mind the identity rests merely on name. Nothing about the parentage or literary work of Bhartrihari is told either in the वाक्यपदीय or

the Śatakas. So we are not authorized by facts to think Bhartrihari to be the author of the वाक्यपदीय. But the authority of tradition here countenances the identity of हरि of the वाक्यपदीय and Bhartrihari (भर्तृहरि) of the Śatakas and we may do well to bow submissively to it until we are able to set it aside by satisfactory evidence of facts and figures.

The thirdwork which tradition assigns to Bhartrihari is the भट्टिकाव्य.

But it has been already proved above in connection with the first and second parts of ourPreface that the author of भट्टिकाव्य is a distinct personage from Bhartrihari. Bhattikavyam is proved to have been composed in the 6th or 7th century A. D. (See Weber's Sanskrit Literature p. 196 note).

(5)–There is no internal evidence to prove that Bhartrihari was himself a king and a brother of Vikramâditya. We have no authentic record about Vikramâditya, *the founder of the Samvat Era, being the* younger brother of Bhartrihari. Bhartrihari himself does not say anything about it. The tradition is not corroborated by any reliable external evidence of unquestionable authority. Of course we learn from the Śatakas that, if not himself a king, Bhartrihari is quite at home and well conversant with courtlife. Bhartrihari is no doubt spoken of as King in the भर्तृहरिनिर्वेदनाटक. The several street plays (ख्याल) on भर्तृहरि and गोपीचन्द also speak of Bhartrihari as Maternal uncle to गोपीचन्द and brother to विक्रमादित्य and मैनावति mother of Gôpichanda.

From what has been said above we may take it as pretty certain that Bhartrihari is the author of the Śatakas and that his precise date, though involved in mystery, is believed to be about 50 or 60 A. D. From a careful study of the Śatakas we can also infer that he is a poet of no ordinary stamp, that he is quite at home in the delineation of Nîti, Śringâra and Vairâgya and therefore one who must have actually tasted the fruits of all three, and that from his frequent reference to kings, kings' surroundings and kingly enjoyments, he must have been, if not a king himself, one thoroughly conversant with a king's state and life.

I cannot, before concluding this part of my Preface, help adducing some plea for the acceptance o Bhartrihari's tradition. When real authority is wanting, a people may justly be pardoned for accepting a tradition which has long been handed down from generation to generation, spreading over many centuries say 18 or 19, and which has not been thoroughly destroyed by the canons of Western criticism. Putting aside the inconclusive theories of many a learned scholars who have written on or of Bhartrihari, we may, therefore, be justified in heading the Preface with the traditional history of Bhartrihari, adhering, though not quite wholly and without reserve, to what is preserved in men's minds about the writer of these Śatakas on Nîti, Śringâra and Vairâgya.

V. PLACES OF INTEREST RELATING TO BHARTRIHARI.

Such places are numerous and spread all over India. We shall, however, confine ourselves to the description of those we have seen ourselves or read about in any reliable work.

(1). "Bhartrihari Gupha." A cave at Ujjein having within its centre a small altar at which Bhartrihari is said to have made his daily offerings, lighted his sacrificial fire and kindled his Dhooni. It is also told that a subterranean passage which formerly connected this cave with Benares is now blocked up. *

(2). "Bhartrihari's Gupha at Mount Abu." On Mount Abu there are two caves pointed out as Bhartrihari's. One is by the old footpath to Basishthâshrama or Gaumukha which passes close to the Railway School leaving it on the left. A stream of water runs down the small rock in the rains. One of the apertures in the recess of the cave is supposed to be subterraneously running as far as Kâshi. It is all dark within and nothing can however be positively ascertained about the subterraneous passage. But here I would beg permission to remark that such legends are quite common with many a cave of renowned sages and Yogis throughout the land.

The other cave which is also spoken of as Bhartrihari's is on a hill on the left side of the Achaleśwar Mandir (अचलेश्वर मंदिर) at Achalgarh. It is something like a proper Ashrama with one or two

* Bombay Sanskrit Series No. XI p. vi.

ragged *kuchha* sheds to give shelter to the resident Jogis who live there. These men always keep a smoking fire or Dhooni (धूनी) continually burning in one place which is said to be the case from the time of Bhartrihari downwards. They wear red or reddish (गेरुवा) clothes and keep no wives and profess themselves to be the followers of the royal ascetic Bhartrihari.

(3). "Raja Bhartriharika Mahal." It is situated to the North of Sehwan, a town on the right bank of the Indus and belonging to Hyderabad (Sind). The palace of Bhartrihari, as it is called up to date, is still to be seen in the centre of a very ancient and extensive fortress where Bhartrihari is said to have reigned when he was driven from Ujjein by his younger brother Vikramâditya. *

(4). "Bhartrihari's Mandir". A temple to the south of Sehwan which is held sacred both by the Hindus and Mohammedans. †

(5). "Bhartewar." A town belonging to the Chief of Kânorh, one of the sixteen great Barons of Meywar. It boasts of a high antiquity, and Bhartrihari the elder brother of Vikramâditya is said to be its reputed founder.‡

(6) "Bhartrihari's Samadhisthânas." They are

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* For further particulars see footnote at page 369, Todd's Annals and Antiquities of Rajasthan Vol. II, popular edition Calcutta 1884.

† See Todd p. 370. idem.

‡ See Todd's Annals and Antiquities of Rajasthan, Vol. II. p. 644. Popular Edition of Calcutta 1884.

found in many places, but we shall enumerate those only to which we have been eyewitness.

(a)—There is a small village in the midst of a group of hills to the west of Ulwar (Rajputana), known by the name of Siriskâ. Within a quarter of a mile from that place is situated Bhartrihari's Samâdhisthâna. Surrounded by dense forest the place abounds with wild beasts. A small rill flows through it during the rains and winter. There we find seven small *domes* or cupolâs nearly a yard in height and a yard in diameter. The concave of these domes, which are situated not far from one another, is all hollow. At the time I saw the place, six of the domes were closed on all sides without any opening while the seventh had a small door having an Akhanda Deepaka (अखण्डदीपक) or a small lamp continuously burning within it. There were also some *sindoore* tridents marked on both sides of the door. On enquiry I was told by the resident Jogis that Bhartrihari has already taken his Samâdhi in six of these cupolâs, whereas the seventh containing the lamp represents Bhartrihari's *Jyoti* ज्योति. where he is to come one day and take his seventh Samâdhi as before. The mouth of this cupolâ will also be closed at that time and an eighth will be raised to represent his *Jyoti*. This will also be closed in time and a ninth and last will again spring up to be similarly closed. Now we speak of him as "राजा भर्तरीकी जय" or "Victory to Raja Bhartrihari", but on his completing the ninth Samâdhi, he will be included among the 'नवनाथ' or nine 'Nâthas,' and then we shall speak of him as 'भर्तरीनाथकी जय' 'Victory to Lord Bhartrihari'. It

was also told by the Jogi that there is no specified time for Bhartrihari's Samâdhi-taking. He comes here when he likes *incognito*, but when he takes the Samâdhi, Bhartrihari reveals himself in his true garb.

Needless to add that 'Samâdhi-taking' is here used in the sense of burying oneself alive. When a *yogi* takes Samâdhi, he is generally buried underground and a dome is raised on the spot to mark the event, but it is not unusual that he is again seen on the earth through his mystic powers of Yoga.

(b).—Another Samâdhisthâna of Bhartrihari is still pointed out at Châksû in Jeypore some 25 miles south of the Capital. Besides a cave and a yogi's shed and a *Mamuli* account of Bhrtrihari's Samâdhi-taking at the place, there is nothing particular about it.

Apropos, I may also state that there exists a sect of Yogis who hold Bhartrihari in very high esteem and call themselves as 'भरतरी' or the follwers of Raja Bhartrihari. I hear that annual fairs in honor of the royal ascetic Bhartrihari are held at many places in India and they are frequented by numerous crowds of men and women of all castes and creeds. Bhartrihari is said to be immortal and believed now and then to appear to those pious *Yogis* who have renounced the world in right earnest.

Perhaps it will not be out of place to tell something about Gorakshanath (गोरक्षनाथ), the spiritual *Gurû* of Bhartrihari. He is acknowledged to be one of the नवनाथ '*Nine Nâthas*' or nine great Yogis who are masters of the Yogaśâstra and who can

reveal its wondrous secrets to whomsoever they please. * Some strange books, like the 'गोरक्षपद्धति' are attributed to GorakshanÂth. The Great Yogi is immortalized by the Gurkhas who hold him in great respect and reverence. The town of Gorakhpore some 55 miles west of Khatmandu (Nepal) is also called after the name of the reverend Yogi. In this town there is a cave known as Goiakhnatha's in which the great ascetic is said to have attained salvation.

VI. A PLEA FOR THE PRESENT EDITION.

It was in June 1893, that a friend of mine who had come up Mount Abu on some business and put up with me in the Jeypore House, thus remarked to me in a friendly chat we were enjoying together in. the cool evening:"I see that you are very light of work Please not to while away your time in idle pursuits and useless reading, but write out something which may do g od to all of us." I could not deny the comparative ease of my position, and the earnestness with which the remaik was made, led me to beg his excuse for my inability to put my hands to any serious useful composition. But my esteemed friend was not a man to be easily put aside and he pressed me to give him a pledge of acting up to his counsel whic was reluctantly accorded, but without the least idea of ever fulfilling the same. To render the ."Three

* The nine Master Yogis as enumerated in the हठयोगप्रदीपिका are मत्स्येन्द्रनाथ, शाबरनाथ, आनन्दभैरवनाथ, चौरंगीनाथ, मीननाथ, गोरक्षनाथ, विरूपाक्षनाथ and बिलशयनाथ See हठयोगप्रदीपिका. १ । ५ ।.

Centuries of Bhartrihari" into English was his suggestion, and I gladly took the hint. Though I had not, as already noted, the least idea of keeping my word, still the auspicious moment in which the pledge was given led me on to set about the work in real earnest. The greater was my advance in the self-imposed task, the more hopeful became the prospect. At last the translation was finished. I wrote to the energetic Secretary of the Bombay Theosophical Society for its publication, who undertook to do it on condition of the manuscript being approved by his European brothers. Consequently, the translation of the Vairâgya Śataka was sent him about the month of November. But the manuscript was kindly returned by him after a few days together with a printed pamphlet entitled the 'Proverbial Philosophy of Bhartrihari' and a paper bearing the autograph note of Col.. Olcott to whom the manuscript and pamphlet were submitted for inspection. On reading the paper I found that the learned President of the Theosophical Society had remarked that both these needed corrections of idiom, the Pamphlet very much, the manuscript very little, and that he had no time to take it up for the present. Instead of being dejected by these remarks, I was very much gratified to see my first attempt being very near the point of being approved by the redoubtable head of the Theosophical Society. Besides, a close comparison of my translation with the Pamphlet soon dispelled my fears and filled my heart with great delight. By the way, I may here state that up to that date I had never dreamt of any existing English Translation of Bhartri-

hari. From that time downwards I gave myself heart and soul to bring my translation to the necessary perfection by availing myself of the many books on and relating to Bhartrihari. It may also be stated that this translation was submitted for his perusal to Col. G. H. Trevor C. S. I., the then enlightened Agent to the Governor General for the States of Rajputana, in the beginning of March 1895. After going through a considerable portion of the Nitiśataka he returned it with thanks and evinced his full sympathy and approbation of the undertaking.

H. H, the Maharajadhiraj Sawai Pratap Singhji's translation is in Hindi Poetry : Dohâs, Sorathâs and Chhappayas. It consists of three chapters on Nîti, Śringâra and Vairâgya, and is very terse and pithy and hence difficult to grasp for an ordinary reader.

The Hindi prose Translation of the Śatakas by Pandit Rishabha Dutt Śâstri of Jodhpore is neither correct nor good.

I have, therefore, thought it advisable to give here a correct translation in Hindi prose of the day which will be found quite easy, clear and idiomatic.

As for English Translations of the work I have before me the following:—

(I) The Proverbial Philosophy of Bhartrihari : anonymous.

(II) The Two Centuries of Bhartrihari : Prof. Tawney.

(III) Bhartrihari's Nitiśataka and Vairâgya Śataka, translated into English by Mr. Durgâ Prasâd of Lahore.

I. After the remarks of Col. Olcott. it is needless to dwell more upon the merits of the first. It contains only the two Śatakas of Nîti and Vairâgya.

II. Prof. Tawney's is no doubt a very splendid and elegant translation But as it is in verse, it is either more or less than the original. Moreover there are to be found only the Nîti and Vairâgya Śatakas and the Śringâra chapter is quite left out in the edition.

III It (Mr. Durgâ Prasâd's translation) is of course better than the Proverbial Philosophy of Bhartrihari, but it is not quite up to the point. In this, too, the Śringâra Śataka is also wanting.

From these remarks it will not be quite difficult to see that the present edition is to fill up a necessary gap regarding the Śatakas of Bhartrihari. Besides a large number of copious notes (both critical and explanatory) at the end of the volume, the original Sanskrit Text being immediately followed by Hindi and English translations, and a variety of citations of parallel passages from Sanskrit and English authors, constitute a novel feature of the present edition. An English translation of the Śringâra Śataka is, I think, here presented for the first time to the public. There being really nothing which can properly be called obscene and immoral, I do not think that any apology is needed for the insertion of the Śringâra Śataka. On the contrary, the stanzas are to be found comparatively quite decent and innocent by the side of a number of novels and amorous poems in English. Moreover, if rightly understood, almost all

the strophes of the Śringâra Śataka are intentionally composed to divert our attention from the baneful influence of women in particular and worldly enjoyments in general. So, if we are to leave out the noble thoughts of the Śringâra Śataka, we commit a great mistake in bringing out a very poor picture of the author's exalted and praiseworthy aim in the composition of this work.

In numbering the stanzas of the Niti and Vairâgya Śatakas, I have generally followed the Nirnaya Sâgara (Bombay) Edition of Bhartrihari's Śatakatrayam, but in that of the Śringâra Śataka the plan adopted is mostly consistent with the Gyâna Sâgara Press Edition of Bhartrihari's Śatakatrayam.

As for the Table of Contents I have sticked to no particular copy or copies of the work but keeping in view almost all of them, I have independently worked out quite a new arrangement of the subjects from a careful study of the text. To make the edition as useful as possible, I have also appended to it an alphabetical list of all the ślôkas of these Śatakas. A full list of works and authors referred to in the compilation of this book is also to be found in the present volume.

In the end I may remark, with Prof. Tawney that " translations are seldom popular either in prose or verse unless they depart widely from the spirit of the original. But a certain measure of fidelity to the original, even at the risk of making oneself ridiculous is better than the studied dishonesty which characterises so many translations of oriental poets."

On the whole it can be safely said that if perused

with care and attention the book will no doubt be found to be a very interesting and instructive reading. However, it being only the first juvenile attempt in the field of literary composition, the present volume cannot naturally be expected to be entirely free from all sorts of faults and drawbacks, but the reception accorded to it by the reading public and the impartial judgment passed on its merits and demerits by learned critics will ultimately decide whether the couple of years of hard labour and persevering industry spent in bringing it out have been well spent or not. and whether any other essay can again be usefully and successfully made in this direction by its amateur editor.

Before concluding I may be permitetd to pay my cordial and grateful thanks to those of my friends who have helped me any way by their valuable suggestions and appropriate encouragements not to give up the undertaking, nor to do it half heartedly and imperfectly but to carry it through to the best of my ability and power.

Jeypore House, Mount Abu
19th July 1896 } P. GOPINATH.

॥ श्रीगणेशायनम : ॥

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॥ श्रीगणेशाय नमः ॥

॥ अथ नीतिशतकम् ॥

दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ।
स्वानुभूत्येकमानाय नमः शान्ताय तेजसे॥ १॥

भाषाटीका

पूर्वादि दशदिशा और भूतादि तीन कालमें अविनाशी, अनन्त, चैतन्यस्वरूप, निजके अनुभवसे प्रत्यक्ष होनेवाले, शान्तिमय और प्रकाशरूप परब्रह्मको नमस्कार है ॥ १ ॥

ONE HUNDRED STANZAS ON NÍTI.

Bow to the calm and self-luminous Being whose image is entirely free from (or undefined by) the limits of Space, Time, &c., and is, therefore, Infinite; and whose existence is only experienced by one's own conscience or whose sole (principal) essence is self-knowledge !

This stanza which is quoted under Bhartrihari (भर्तृहरि) in Ballabhadeva's Subhâshitâvali (सुभाषितावलि) at No. 3. (Bombay Sanskrit Series XXXI.) also forms the opening Śloka of the Vasishthasâra (वसिष्ठसार).

यां चिन्तयामि सततं मयि सा विरक्ता
साऽप्यन्यमिच्छति जनं स जनोऽन्यसक्तः ।
अस्मत्कृते च परितुष्यति काचिदन्या
धिक्तां च तं च मदनं च इमां च मां च ॥ २ ॥

मैं जिसका निरन्तर चिन्तमन करता हूं वह मुझको नहीं चाहती किन्तु वह किसी अन्यपुरुषसे प्यार करती है; और खेदका विषयहै कि यह पुरुष किसी दूसरीही स्त्री-पर आसक्त होरहाहै । इसही तरह कोई ऐसी स्त्रीभी विद्यमान है जो हमसे वहुतही प्रसन्न है । ऐसी दशामें इस स्त्रीको, प्यारीके जारपुरुषको, प्यारीको, मुझको, और कामदेवको अत्यन्त धिक्कार है ॥ २ ॥

She of whom I always think is indifferent to me, but, on the contrary, she likes another man. who, in his turn, is attached to a different woman. Again, there is some one else who takes much delight in me. With these facts before us, we cannot help calling shame and censure upon her (the woman who loves me), him (my love's paramour), my love, myself, and Cupid (the real author of all these evils).

Bhartrihari (भर्तृहरि) is here said to allude to the infidelity of his wife. See Note to this stanza.

This *Sloka* (श्लोक) is quoted anonymously by Sinhadevamani in his commentary on *Vágbhattálankára* (वाग्भटालङ्कार).

अज्ञः सुखमाराध्यः सुखतरमाराध्यते विशेषज्ञः ।
ज्ञानलवदुर्विदग्धं ब्रह्माऽपि नरं न रञ्जयति ॥३॥

हिताहितके न जाननेवाले अज्ञपुरुषको (अनसमझको) समझाना बहुत सहज है और युक्तायुक्तसे परिचितज्ञानवान्मनुष्यको सन्तुष्ट करना तो और भी सुगमतर है । परंतु ज्ञानके लेशमात्रसे पंडितबनेहुए मनुष्यको प्रसन्न करनेके लिए स्वयं ब्रह्माजीभी असमर्थहैं ॥३॥

To manage (conciliate) an ignorant person is quite easy, and easier still is the propitiation of the learned; but to please the conceited fellow whose head is turned by his little learning is surely an impossible task even for *Brahmâ*, the Creator.

Quoted under *Bhartṛhari* (भर्तृहरि) in Ballabhdeva's Subhāshitāvali (सुभाषितावलि) (No. 393. B. S. S. No. XXXI.), and the Sārngadharapaddhati at No. 268. It also stands in the Hitopadesa IV. 104.

Cf.—(*a*) "Little learning is a dangerous thing:
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain."—
A. Pope's Essay on Criticism Part II.

(*b*) "ज्ञानी समुझत सहज में, पर जिन नर अभिमान ।
मनरंजन तिनका कभी संभव नाहिं सुजान ॥ "
(रसिक कवि.)

प्रसह्य मणिमुद्धरेन्मकरवक्त्रदंष्ट्रान्तरा-
त्समुद्रमपि सन्तरेत्प्रचलदूर्मिमालाकुलम् ।
भुजङ्गमपि कोपितं शिरसि पुष्पवद्धारये-
न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥४॥

मगरमच्छकी दंष्ट्राके अंतर्गत मणिको निकालनेका उद्योग कोई भलेही करे, प्रचंडतरंगमालसे व्याकुल समुद्रको तरण करनेका प्रयत्न कोई भलेही करे, और कुपित हुए भीषण भुजंगको पुष्पमालाके समान मस्तकपर धारण करनेकोभी कोई भलेही सन्नद्ध हो, परंतु हठयुक्त मूर्खमनुष्यके मनको संतुष्टकरनेका साहस कोई कदापिही न करे ॥ ४ ॥

भावार्थ ।

दुराग्रही मूर्खके मनको वश करना सर्वथा असंभव है ।

You may even dare take out a precious gem from the pointed jaws of a dreadful alligator, or swim over the vast ocean whose waters are all disturbed by a series of furious rolling waves, or wear an enraged (offended) serpent upon your head, as if it were a flowery wreath; but, you should never undertake the fruitless task of conciliating the mind of a stupid fellow who is determined to hold obstinately to his own conviction whether right or wrong.

Quoted under *Bhartrihari* (भर्तृहरि) in Ballabhadeva's *Subháshitávali* (सुभाषितावलि) (No. 446. B. S. S. No. XXXI.), and also in the शार्ङ्गधरपद्धति at No. 416. Cf.—

"हालाहलं खलु पिपासति कौतुकेन, कालानलं परिचुचुम्बिषति प्रकामम् ।
व्यालाधिपं च यतते परिरब्धु मद्धा योदुर्जनं वशयितुं तनुते मनीषाम् ॥ ९० ॥"
(भामिनीविलासः । अन्योक्त्युल्लासः ।)

लभेत सिकतासु तैलमपि यत्नतः पीडय-
न्पिबेच्च मृगतृष्णिकासु सलिलं पिपासार्दितः।
कदाचिदपि पर्यटञ्छशविषाणमासादये-
न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥ ५॥

यत्नपूर्वक मर्दन करते करते शायद बालुकाके कणोंमेंसेभी तेल निकल सकता है, तृषार्त मनुष्य खोजते खोजते शायद मरुस्थलमेंभी पानीका लाभ करसकताहै, और पृथ्वीपर भ्रमण करते करते किसीसमयमें शायद शशशृंगभी किसीके दृष्टिगोचर होसकता है। परंतु हठीले और दुराग्रही मूर्खके मनको कोई मनुष्यभी कदापि अपने वशमें नहीं करसकता ॥ ५ ॥

You may even succeed, by persistent endeavours, to obtain oil by compressing the particles of sand, or to find out water to drink in the midst of a mirage; or sometimes in your wanderings you may even come upon the horns of a hare; but the propitiation of the impenetrable heart of a perverse fool is undoubtedly a useless undertaking for all your varied efforts.

Quoted under *Bhartrihari* (भर्तृहरि) in Ballabhadeva's *Subhâshitâvali* (सुभाषितावलि) (No. 447. B. S. S. No. XXXI.), and also in the शार्ङ्गधरपद्धति at No. 415. Cf.—

"अरण्यरुदितं कृतं शवशरीरमुद्वर्तितं, स्थलेऽब्जमवरोपितं सुचिरमूषरे वर्षितम् ।
श्वपुच्छमवनामितं बधिरकर्णजापः कृतः कृतान्धमुखमण्डना यदबुधो जनः सेवितः॥"

(Ascribed to भर्तृहरि in the सुभाषितावलि)

व्यालं बालमृणालतन्तुभिरसौ रोद्धुं समुज्जृम्भते
छेत्तुं वज्रमणीञ्छिरीषकुसुमप्रान्तेन संनह्यते ।
माधुर्य्यं मधुबिन्दुना रचयितुं क्षाराम्बुधेरीहते,नेतुं
वाञ्छतियःखलान्पथिसतांसूक्तैःसुधास्यन्दिभिः ६

अपनी अमृतमय शिक्षाओंसे दुष्टपुरुषोंको सन्मार्गमें लानेकी अभिलाषा करना ऐसाही अनुचित है जैसा कि कोमल कमलनालसे मत्तगजराजको रोकना, शिरीषपुष्पके सुकुमार अग्रभागसे कठोर वज्रमणिको छेदन करना, अथवा अमृतके बिंदुसे अपार क्षारसमुद्रको मधुर करनेका साहस है ॥ ६ ॥

The endeavours of a man to bring a blockhead to the right path by the influence of his wise and mellifluous words are nowise better than the fruitless efforts of one who ventures to keep an elephant fast bound by means of the delicate threads of a lotus stem, or to pierce a diamond by the tender fibres of *shirisa*, or to sweeten the saline waters of the vast ocean by pouring a single drop of nectar into its midst.

Also found in the *Vairágya Śataka* (वैराग्यशतक) of *Padmánanda* (पद्मानंद कवि) at No. 51. Cf.—

(*a*) "दुर्जनः सज्जनीकर्तुं यत्नेनाऽपि न शक्यते । संस्कारेणापि लशुनं कः सुगन्धीकरिष्यति" ॥ (सुभाषितावलिः । ३८७ । B. S. S. No. XXXI.).

(*b*) "न विषममृतं कर्तुं शक्यं प्रयत्नशतैरपि त्यजति कटुतां न स्वां निम्बः स्थितोऽपि पयोह्रदे ।
गुणपरिचितामार्यां वाणीं न जल्पति दुर्जनश्चिरमपि बलाध्माते लोहे कुतः कनकाकृतिः ॥"
(Attributed to भर्तृहरि in the शार्ङ्गधरपद्धति । ३७७).

स्वायत्तमेकान्तगुणं विधात्रा
विनिर्मितं छादनमज्ञतायाः ।
विशेषतः सर्वविदां समाजे
विभूषणं मौनमपण्डितानाम् ॥ ७ ॥

विधाताने मूर्खोंकी मूर्खता छुपानेके अर्थ मौन धारण करनेका एक बहुत उत्तम उपाय निर्माण किया है और वह उपायभी उसने मूर्खोंके स्वाधीनहीं रखदिया है । यह मौन केवल मूर्खताका आच्छादन करनेवालाही नहीं है किंतु पंडितोंकी सभामें बैठेहुए मूर्खोंका आभूषणभी है ७

The best means (silence) by which ignorance can be concealed from the sight of others has been graciously left by God in the personal control of man who can use it as he pleases. Silence is an ornament of the illiterate, especially in the assembly of learned (all-knowing) people.

Quoted anonymously in Ballabhadeva's *Subhâshitâvali* (सुभाषितावलि) (No. 2382 B. S. S. No. XXXI.). Cf.—

(*a*) "तावच्च शोभते मूर्खो यावत्किंचिन्न भाषते" (चाणक्यशतके १५).

(*b*) "Silence is the sanctuary of prudence." (Balthasar Gracian).

(*c*) "Silence is a virtue in those who are deficient in understanding." } Great Thoughts Vol. XI. p. 527.

(*d*) "By silence I hear other men's imperfections, and conceal my own." }

At page 2 of Indian Antiquary, Vol. IV. Prof. Tawney quotes a Greek epigram as a parallel to this stanza.

यदाऽकिञ्चिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
तदा सर्वज्ञोऽस्मीत्यभवदवलितं मम मनः ।
यदा किञ्चित्किञ्चिद्बुधजनसकाशादवगतं
तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः ॥८॥

जब मैं बिलकुलही अज्ञ अर्थात् अनसमझ था तब मदोन्मत्तहस्तीके समान अभिमानमें अंध होकर अपने को सर्वज्ञ समझा करताथा परंतु अब पंडितोंकी संगतिसे थोड़ेसे ज्ञानके होतेही वह सब उन्माद ज्वरवेगकी तरह मेरे शरीरसे इतना जाता रहाहै कि मैं अपने आपको मूर्ख जानने लगगयाहूं ॥ ८ ॥

When I knew nothing I behaved like a furious elephant in ruts, considering myself an omnicient being; but now when I have come to learn something from the wise I have discovered my own ignorance, and having shaken off the fever of vain conceit I acknowledge myself to be a blockhead.

Quoted under *Bhartrihari* (भर्तृहरि) in Ballabhadeva's *Subhāshitāwali* (सुभाषितावलि) (No. 3456. B. S. S. No. XXXI.), and the *Sārngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 4177.

The reading यदा ऽकिञ्चिज्ज्ञो ऽहं is far better than यदाकिञ्चिज्ज्ञोऽहं, and hence it has been adopted here in preference to the latter.

कृमिकुलचितं लालाक्लिन्नं विगन्धि जुगुप्सितं
निरुपमरसं प्रीत्या खादन्नरास्थि निरामिषम् ।
सुरपतिमपि श्वा पार्श्वस्थं विलोक्य न शङ्कते
नहि गणयति क्षुद्रो जन्तुः परिग्रहफल्गुताम् ९॥

जैसे अनेककीडोंसे परिपूर्ण, लारसे युक्त, दुर्गंधसहित, घृणायोग्य, अत्यंत विरस और मांसरहित मनुष्यकी हड्डीको प्रीतिपूर्वक खाताहुवा कूकर अपने समीपवर्ती देवराज इंद्रकोभी कुछ शंका (लाज) नहीं करता वैसेही स्वार्थपरायण नीचमनुष्यभी परिग्रहकी तुच्छताको कदापि नहीं जान सकता ॥ ९ ॥

भावार्थ ।

नीच और लोभी मनुष्य श्वानकी तरह अत्यंत निंदनीयकर्म करते हुएभी कदापि नहीं लजाते ॥ ९ ॥

Just as a dog is not ashamed of being seen by Indra, the lord of gods, when it is bent on joyfully eating a putrid and fleshless piece of human bone full of worms and saliva, and devoid of all juice and taste, so a mean fellow is never ashamed of accepting another's worthless favour, charity, or munificence.

PURPORT.

No pursuit is ever considered as dishonest and derogatory by the mean.

This stanza is same as stanza 8 in *Śântiśataka Part II:* (शान्तिशतकं द्वितीयपरिच्छेदः).

अत्यन्त विरस though not exactly equivalent to निरुपमरसं of the text gives approximately the same idea.

शिरः शार्वं स्वर्गात्पतति शिरसस्तत्क्षितिधरं
महीध्रादुत्तुङ्गादवनिमवनेश्चापि जलधिम् ।
अधोऽधो गङ्गेयं पदमुपगता स्तोकमथवा
विवेकभ्रष्टानां भवति विनिपातः शतमुखः १०॥

विष्णुभगवान्के चरणारविंदोंसे निकलनेवाली गंगा प्रथमतो स्वर्गसे शिवजीके मस्तकपर,और वहांसे पर्वतपर, और ऊंचे गिरिशिखरसे पृथ्वीतलपर, और फिर धरातलपर वहती हुई अन्तमें समुद्रमें जा गिरती है। जैसे ऊंचे पदको छोड़नेपर वारंवार अधःपतन होते होते गंगाके समान सुरनदीभी अत्यंत नीचेस्थानमें आजाती है वैसेही ज्ञानमार्गसे भ्रष्ट हुए मनुष्यभी शतशः प्रकारकी विपत्ति झेलते रहते हैं ॥ १० ॥

Those who have unfortunately lost the power of discerning right from wrong are sure to suffer a thousand falls like those of the Ganges that first falls from the heights of heaven upon the head of Shiva, and thence upon the lofty summits of the Himâlaya, from which it again flows down to the plains below, and then empties its waters into the sea, being thus obliged to fall to the lowest level by gradual descent.

For the varied courses of the heavenly river—the Ganges—see our Notes on this stanza. One of the Sanskrit names of the Ganges (गंगा) is Tripathagâ (त्रिपथगा) which means a river of three different paths or courses.

शक्यो वारयितुं जलेन हुतभुक्छत्रेण सूर्यातपो
नागेन्द्रोनिशिताङ्कुशेनसमदोदण्डेन गोगर्दभौ ।
व्याधिर्भेषजसंग्रहैश्च विविधैर्मन्त्रप्रयोगैर्विषं,सर्वस्यौ-
षधमस्ति शास्त्रविहितंमूर्खस्यनास्त्यौषधम् ११

जैसे हम जलके द्वारा अग्निको शमन करसकते हैं, छत्रसे सूर्यके तेजको रोकसकते हैं, मत्तगजराजको तीक्ष्ण अंकुशसे वश करसकते हैं,गोगर्दभादि पशुओंको लकड़ीकी ताड़नासे भयभीत करसकते हैं, अनेकप्रकारके रोगोंको औषधियोंसे शान्त करसकते हैं, और विषका प्रभाव नानाविधमंत्रादिकोंसे दूरकरसकते हैं । इसही भांति अन्यान्य सब उपद्रवोंकीभी यथोचित औषधियां शास्त्रमें विद्यमानहैं परंतु मूर्खमनुष्यका मूर्खत्व नष्ट करनेके निमित्त कहींपरभी कोई औषधि दृष्टिगोचर नहीं होती ११

We can keep off fire by water, the hot sun by an umbrella, a wild elephant in ruts by a sharp-edged hook, the unruly cattle by the goading stick, a disease by collecting medicines, and the evil effects of a poison by the use of various charms (lit. Mantras). Every possible evil in the world has its appropriate remedy prescribed by the *Sástras*, but there is no effective cure of a blockhead throughout the vast range of the Scriptures.

This stanza is same as stanza 5 in the *Pancharatna* (पंचरत्न). It is also quoted anonymously in the *Subháshitávali* (सुभाषितावलि) (No. 2943. B. S. S. No. XXXI.). The verse also occurs in the *Súktávali* (सूक्तावलि । १७ ।) Cf.—

"पोतो दुस्तरवारिराशितरणे दीपोन्धकारागमे निर्वाते व्यजनं मदान्धकरिणो दर्पोपशान्त्यै सृणिः ।
इत्थं तद्भुवि नास्ति यस्यविधिना नोपायचिन्ता कृता मन्ये दुर्जनचित्तवृत्तिहरणे धाताऽपि भग्नोद्यमः" (हितोपदेशः । २।१५१).

साहित्यसङ्गीतकलाविहीनः
साक्षात्पशुः पुच्छविषाणहीनः ।
तृणं न खादन्नपि जीवमान-
स्तद्भागधेयं परमं पशूनाम् ॥ १२ ॥

जिस मनुष्यको साहित्य और संगीतशास्त्रका कुछभी ज्ञान नहींहै वह निस्संदेह पुच्छ और शृंगरहित पशु है। तृणादि भक्षणकरनेके विना उसका जीवित रहनाभी पशुओंकासौभाग्य सूचित करताहै; क्योंकि यदि उसका जीवनभी घासपरही निर्भर होता तो पशुओंको अपनी उदरपूरणा करनेमें बहुतही कठिनता होजाती ॥ १२ ॥

One who is ignorant of literature and music is undoubtedly a tailless and hornless beast: and the fact of his being accustomed to live without grass affords a fortunate advantage to cattle that are thus secured to make a free use of their natural food.

The latter half of this Śloka—one of the most important sayings of Bhartrihari—is often misinterpreted by commentators and translators. It is easy to see how much force it loses, and how nonsensical it becomes by the interpretation which renders it thus: "Lower animals can subsist without grazing on grass, and so they too are even better off than men."

येषां न विद्या न तपो न दानं
ज्ञानं न शीलं न गुणो न धर्मः ।
ते मर्त्यलोके भुवि भारभूता
मनुष्यरूपेण मृगाश्चरन्ति ॥ १३ ॥

जिन मनुष्योंने न तो विद्याध्ययनही कियाहै, न तपश्चरणही कियाहै, न दानही दिया है, न ज्ञानही संपादन किया है, न सुशीलहीका आचरण कियाहै, न गुणोपार्जनही किया है और न धर्मानुष्ठानही कियाहै, वह इस मर्त्यलोकमें केवल आकृतिमात्रसे मनुष्य कहलाते हैं; परंतु वास्तवमें वह साधारण मृगोंकी भांति पृथ्वीमाताके वृथाभाररूप हैं ॥ १३ ॥

Those who have neither learning, nor devotion, nor charity, nor spiritual knowledge, nor good conduct, nor morality, nor religious faith are nothing less than mere useless burdens to mother earth, wandering over this mortal world like the wild deer in a human form.

Prof. Tawney cites a striking parallel to this stanza from the Illiad. See Tawney's Two Centuries of Bhartrihari, p. 6.

The verse stands in the *Súktávali* (सूक्तावलि १८).

The point of the stanza seems to be that a man to prove his superiority to animals must give himself to learning, devotion, &c., &c.

वरं पर्वतदुर्गेषु भ्रान्तं वनचरैः सह ।
न मूर्खजनसम्पर्कः सुरेन्द्रभवनेष्वपि ॥१४॥

व्याघ्रादि हिंसक जंतुओंके साथ दुर्गम पर्वत और विषम वनादिकमें भ्रमण करना तो फिरभी किसीप्रकार अच्छा है परंतु मूर्खजनका मिलाप तो इंद्रभवनमें भी श्रेष्ठ नहीं होता ॥ १४ ॥

Roaming with wild beasts in dense forests and mountains is surely to be preferred to the company of a fool though it may take place within the palatial premises of the mighty Indra, the lord of gods.

It also stands in the *Sáktávali* (सूक्तावलि । २०).

Cf.—"न स्थातव्यं न गन्तव्यं दुर्जनेन समं क्वचित् ।"

(हितोपदेश । ३ । २२).

In plain language the instruction conveyed by this stanza is that to live a poor and risky life is far better than to form an acquaintance of a fool. The temptation of a fool's friendship is invariably to be avoided at all costs and hazards.

The word पर्वतदुर्गेषु admits of two different interpretations: (1) inaccessible mountains or (2) mountains and impassable lands, according to the two ways in which the word is compounded *i. e.* either it is a तत्पुरुष or द्वन्द्व compound respectively.

शास्त्रोपस्कृतशब्दसुन्दरगिरःशिष्यप्रदेयागमा
विख्याताःकवयोवसन्तिविषयेयस्यप्रभोर्निर्धनाः ।
तज्जाड्यंवसुधाधिपस्यकवयोह्यर्थंविनाऽपीश्वराः
कुत्स्याःस्युःकुपरीक्षकानमणयोयैरर्घतःपातिताः।

जिस राजाके राज्यमें शास्त्रानुसार शुद्ध सुंदर भाषण करनेवाले और वेदादि विद्याओंके पढानेवाले सुप्रसिद्ध कविजन निर्धन होकर निवास करते हैं उसराजाके मूर्ख होनेमें किसीप्रकारकाभी संशय नहीं, क्योंकि जैसे बहु-मूल्य मणिका अल्पमूल्य अंकित करनेसे जौंहरी ही कुपरीक्षक (या अनाड़ी) कहलाते हैं और मणिका वास्तवमें वही मूल्य बना रहता है वैसेही सत्कवियोंका निरादर करनेसेभी राजाहीकी मूर्खता प्रगट होती है, कवीश्वरोंका यथार्थमें कुछभी नहीं घटता क्यों कि वह तो धनादि न होनेपरभी प्रभावशाली हैं ॥ १५ ॥

The chief in whose territory the far-famed poets commanding a sweet and melodious speech saturated with deep learning of the shâstrâs, as well as a number of pupils of great erudition, cannot earn a substantial livelihood, and hence drag on a poor miserable life is indeed to be stamped a veritable fool. The poets though suffering from penury are still to be thought as men of influence and power in the world; for, it is the sad mistake of the unfortunate jewellers who are misled to undervalue the precious gems which do not thereby lose a bit of their real worth.

Cf.—"Ability, and not riches, constitute worth." (*Saddi*).

हर्तुर्याति न गोचरं किमपि शंपुष्णातियत्सर्वदा
ह्यर्थिभ्यःप्रतिपाद्यमानमनिशंप्राप्नोतिवृद्धिंपराम्
कल्पान्तेष्वपिनप्रयातिनिधनं विद्याख्यमन्तर्धनं
येषांतान्प्रतिमानमुज्झतनृपाःकस्तैःसहस्पर्धते॥

विद्याभी एक कैसा अपूर्व धनहै कि जो (१) चौरादिकोंके दृष्टिगोचर नहीं होता, (२) विद्वानोंका सदा काल कुछ न कुछ कल्याण साधन करता रहता है, (३) शिष्यादि अर्थिजनोंको प्रदान करनेसे क्षय होनेके बदले रातदिन वृद्धिको प्राप्त होताहै, और (४) जन्मजन्मान्तरमें क्या कल्पान्तरमेंभी जिसका कुछ नाश नहीं होता । ऐसा असामान्य विद्यारूप गुप्तधन जिन महात्माओंके पास है उन विद्वानोंके समक्ष हे राजाओ ! अपने वैभवका अभिमान कदापि मत करो, क्योंकि इनकी बराबरी करनेमें कोईभी समर्थ नहीं होसकता ॥ १६ ॥

Give up your vain pride, oh kings, before the learned and treat them fairly as your equals or even superiors; for, who can ever compete with those whose hidden wealth of knowledge is (1) beyond the power of thieves to steal, (2) always a source of indescribable happiness to them, (3) so strange that instead of being lessened by distribution among its seekers (*i. e.* the students) it, on the contrary, ever grows more and more, and (4) is never subject to ruin not even at the end of Kalpa *i. e.* on the day of universal destruction.

Quoted under Bhartrihari (भर्तृहरि) in the Subhâshitâwali (No. 3459. B. S. S. XXXI.), and the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति । २०३). Cf.—

(*a*) "Education is a companion that no misfortune can depress, no disease destroy, no enemy alienate, no despotism enslave; at home a friend, abroad an introduction; in society an ornament, in solitude a solace."

(*b*) " ज्ञातिभिर्वण्ट्यते नैव चौरेणापि न नीयते । दानेनैव क्षयं याति विद्यारत्नं महाधनम् ॥ ११ ॥" (भयभूतेर्गुणरत्ने).

(*c*) " हर्तुर्न गोचरं याति दत्ता भवति विस्तृता । कल्पान्तेऽपि न या नश्येत्किमन्यद्विद्यया समम् ॥" (सुभाषितरत्नभाण्डागारे८४।४).

अधिगतपरमार्थान्पण्डितान्माऽवमंस्था-
स्तृणमिव लघु लक्ष्मीर्नैव तान्संरुणद्धि ।
अभिनवमदलेखाश्यामगण्डस्थलानां
न भवति बिसतन्तुर्वारणं वारणानाम् ॥ १७ ॥

हे राजाओ! परमार्थके जाननेवाले विज्ञपंडितोंका अपमान कदापि मतकरो, क्योंकि जिसतरहसे अभिनव मदलेखासे श्यामलगंडस्थलवाले मदोन्मत्त हस्तियोंको वशकरनेके लिए कोमल कमलनाल समर्थ नहीं होते वैसेही सूखे घासके तिनकेके समान तुम्हारी तुच्छ लक्ष्मी-भी उन विवेकी मनुष्योंको रोकनेके हेतु किंचिन्मात्रभी सामर्थ्य नहीं रखती ॥ १७ ॥

You should not show the least dishonour to those learned men who have obtained true spiritual knowledge; for, your worthless wealth is quite helpless to make them surrender to your power: the furious elephants whose temples have newly been marked with the black lines of rut can never be bound by the delicate tendrils of a lotus stem.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 2933, and also in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 197.

"अधिगतपरमार्थान्" *is also found in the 7th Śloka of Rudrata's Kâvyâlankâra* Ch. 1. (रुद्रटस्य काव्यालङ्कारः । १ अध्यायः ।).

Cf.—"He who demands respect on account of his riches might as well demand that people should respect a mountain that contains gold." (Great Thoughts Vol. XVII.).

अम्भोजिनीवननिवासविलासमेव
हंसस्य हन्ति नितरां कुपितो विधाता ।
न त्वस्य दुग्धजलभेदविधौ प्रसिद्धां
वैदग्ध्यकीर्तिमपहर्तुमसौ समर्थः ॥ १८ ॥

हंसपर कोप करके विधाता उसके कमलवनके निवास-संबंधी विलासका नाश अलबत्ता करसकताहै, परंतु राजहंसकी उस लोकप्रसिद्ध सामर्थ्यका–जिसके द्वारा वह जल और दुग्धको अलग २ छांट देताहै–विधाताभी कदापि हरण नहीं करसकता ॥ १८ ॥

भावार्थ ।

आनुषंगिकगुणका नाश तो अलबत्ता संभवहै परंतु स्वाभाविक गुणका नाश कदापि नहीं हो सकता ॥

If the Creator be ever displeased with the swan, He can of course deprive the wise bird of its pleasant luxury of living in the midst of a cluster of fair lotuses; but however wroth He may be He can never be successful to wrest from the sagacious fowl the enviable instinct of separating milk from water, with which it is openly credited all over the world.

Purport. No one can ever succeed to alter the natural propensities of the created nature.

The verse is quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 797. For the point of the stanza, cf.—

"स्वभावः सर्वभूतानां सहजः केन वार्यते" ॥ ६९ ॥

(क्षेमेन्द्रकृतदर्पदलनस्य द्वितीयविचारे).

For the natural instinct of the swan (राजहंस), cf.—

"नीरक्षीरविवेके हंसालस्यं त्वमेव तनुषे चेत् ।
विश्वस्मिन्नधुनाऽन्यः कुलव्रतं पालयिष्यति कः ॥ १२ ॥"

(भामिनीविलासान्योक्त्युल्लासे).

केयूरा न विभूषयन्तिपुरुषंहारानचन्द्रोज्ज्वला
नस्नानं नविलेपनंनकुसुमंनालङ्कृतामूर्धजाः।
वाण्येकासमलङ्करोति पुरुषं या संस्कृताधार्यते
क्षीयन्तेखलुभूषणानिसततंवाग्भूषणंभूषणम् १९

वाणीरूप भूषण सब भूषणोंसे उत्तम है, क्योंकि केयूरादि भुजबंध,चंद्रोज्ज्वलहार,स्नान, कुंकुमादि लेपन,पुष्प और सुंदर केशादिके भूषण क्षयी होनेके कारण वाणीरूप अक्षयभूषणकी बराबरी कदापि नहीं करसकते ॥१९॥

Properly speaking the person of man is neither adorned by armlets, nor by moonwhite necklaces, nor by bathing, nor by ointments (*i. e.* applying perfumes), nor by flowers, nor by well-combed hair. The power of speech in a perfect and refined state is the only thing which can really add to the handsomeness of a man's person, for all other ornaments besides it are subject to decay whereas the gracefulness of speech lasts for ever.

It also stands in the *Sûktâvali* (सूक्तावलिः । २५).

Cf.—(*a*) "नक्षत्रभूषणं चन्द्रो नारीणां भूषणं पतिः ।
पृथिवीभूषणं राजा विद्या सर्वस्य भूषणम् ॥ ८ ॥"
(चाणक्यशतके).

(*b*) "भूषण नरके हैं नहीं, वर हारादि अनेक ।
सबसे उत्तम जानियो, वाणीभूषण एक ॥" (रसिक कवि).

विद्या नाम नरस्य रूपमधिकंप्रच्छन्नगुप्तंधनं
विद्याभोगकरीयशःसुखकरीविद्यागुरूणांगुरुः।
विद्या बन्धुजनो विदेशगमने विद्या परं दैवतं
विद्या राजसुपूजितानतुधनं विद्याविहीनःपशुः२०

विद्या मनुष्यका सर्वोपरि सौंदर्य और अन्तर्हित गुप्त-धन है, विद्यासे मनुष्यको भोग विलास सुयश और सुखकी प्राप्ति होतीहै, विद्या उपदेशकोंकीभी गुरु है, विद्या देशदेशान्तरमें रहनेवालेका बंधुजन है, और विद्याही परमोत्कृष्ट देवता है । राजा महाराजाभी विद्याका जो सन्मान करते हैं वह धनका कदापि नहीं करते । विद्याके विना मनुष्य पशुके समान है ॥ २० ॥

Knowledge is, no doubt, an additional beauty of man. It is a very hidden treasure. Knowledge brings enjoyment, fame, and happiness. Knowledge is the teacher of teachers. Knowledge substitutes a relative in foreign travels. Knowledge is the supreme god. Kings reverently worship knowledge and not wealth. One devoid of knowledge is a brute.

This stanza is same as stanza 3 in Bhavabhûti's गुणरत्नम्. It also stands in the Sûktâvali (सूक्तावलिः । ८).

Cf.—(a) Without education man is but a splendid slave, a reasoning slave, vacillating between the dignity of an intelligence derived from God and the degradation of passions participated in by brutes." (S. Coleridge).

(b) "विहिताविहितविचारशून्यबुद्धेः श्रुतिविषयैर्विधिभिर्बहिष्कृतस्य ।
उदरभरणमात्रकेवलेच्छोः पुरुषपशोश्च पशोश्च को विशेषः ॥ "

क्षान्तिश्चेत् कवचेन किं किमरिभिः क्रोधोऽस्ति चेद्देहिनां, ज्ञातिश्चेदनलेन किं यदि सुहृद्दिव्यौषधैः किं फलम् । किं सर्पैर्यदि दुर्जनाः किमु धनैर्विद्याऽनवद्या यदि, व्रीडा चेत्किमु भूषणैः सुकविता यद्यस्ति राज्येन किम् ॥ २१ ॥

क्षमा रहने पर कवचका, क्रोध रहने पर शत्रुओंका, स्वजातीय जन विद्यमान रहनेपर अग्निका, सुहृद्वर्गके रहनेपर दिव्यौषधियोंका, दुर्जनोंके रहनेपर सर्पोंका, निर्दोष विद्या रहने पर धनका, लज्जा रहनेपर आभूषणोंका, और सुंदर कविताशक्ति रहनेपर मनुष्योंको राज्यका कोई प्रयोजन नहीं रहता ॥ २१ ॥

भावार्थ ।

मनुष्योंको रक्षाके हेतु क्षमा, कलहके हेतु क्रोध, संतापके हेतु स्वजन, आरोग्यादि सुखके हेतु सुहृद्गण, कष्टके हेतु दुर्जन, धनके हेतु विद्या, आभूषणोंके हेतु लज्जा, और राज्यवैभवके हेतु सुंदर कविताशक्ति सर्वथा काफ़ी समझना चाहिए ॥

The absence of armour, enemies, fire, good medicines, snakes, wealth, ornaments and kingdom are more than compensated respectively by one's forbearance, anger, relatives, friends, evil persons, profound (lit. unblamable) learning, modesty, and a high class poetical genius.

This stanza is same as stanza 4 in *Pancharatna* (पंचरत्न).

The above stanza furnishes us with a very striking instance of Bhartrihari's pithy and epigrammatic style. Every sentence is so laconic that it is sometimes not easy to know the sense at first sight.

दाक्षिण्यं स्वजने दया परजने शाठ्यंसदादुर्जने
प्रीतिःसाधुजने नयो नृपजनेविद्वज्जने चार्ज्जवम् ।
शौर्यं शत्रुजने क्षमा गुरुजने नारीजने धूर्तता
ये चैवंपुरुषाःकलासुकुशलास्तेष्वेव लोकस्थितिः

लोकाचारकी मर्यादा और स्थिति इनही कलाकुशल नररत्नोंपर निर्भर है कि जो स्वजनके साथ उदारता, परजनमें दयाभाव, दुर्जनकेसाथ कुटिलता, सत्पुरुषसे प्रीति, राजसभामें नीति (अथवा राजाके आगे विनय), विद्वान्के आगे नम्रता, शत्रुकेसाथ पराक्रम, गुरुजनके आगे सहनशीलता, और स्त्रीसमाजमें धूर्ततादि उत्तमोत्तम गुणोंका समयानुसार वर्ताव करसकतेहैं ॥ २२ ॥

Those persons who are well versed in showing politeness towards their relations, compassion towards strangers, wickedness towards the bad, love for the good, obedience to kings, humility before the learned, valour against enemies, patient hearing and obedience to their elders, and shrewdness among women are no doubt the real cardinal points (main stops) on which the existence of the world mainly depends.

PURPORT. The world cannot go on as it does without the presence of such persons of versatile capabilities.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) (No. 2946. B. S. S. XXXI.).

Cf.—माधुर्यं प्रमदाजनेषु ललितं दाक्षिण्यमार्ये जने शौर्यं शत्रुषु नम्रता गुरुजने धर्मिष्टता साधुषु ।
मर्मज्ञेष्वनुवर्तनं बहुविधं मानं जने पण्डिते शाठ्यं पापिजने नरस्य कथिताः पर्यन्तमष्टौ गुणाः ॥ (वानर्याष्टके).

जाड्यं धियो हरति सिञ्चति वाचि सत्यं
मानोन्नतिं दिशति पापमपाकरोति ।
चेतः प्रसादयति दिक्षु तनोति कीर्तिं
सत्सङ्गतिः कथय किं न करोति पुंसाम् ॥२३

जिस सत्संगतिके प्रतापसे बुद्धिकी जडता नष्ट होजातीहै, सत्यभाषणमें अभिरुचि होती है, सन्मानकी वृद्धि होती है, पाप दूर होता है, चित्त प्रसन्न होता है, और दशदिशाओंमें सुकीर्ति फैलती है; वह सत्संग मनुष्योंके लिए जो बात न करसके वैसी संसारमें कोईभी वस्तु नहीं है ॥ २३ ॥

Good company is sure to drive out darkness from ignorant minds, water their words with truth, point them out the precise path of advancement, root out sinful propensities, enlighten their hearts, and winnow the fragrance of their fame throughout the four corners of the universe. There is nothing indeed which cannot be achieved by our communion with virtuous sages.

Cf.—(*a*) "बुद्धिं वर्द्धयति श्रियं वितनुते वैदग्ध्यमाभुञ्चति श्रेयः पल्लवयत्यघानि दलयत्युन्मीलयत्युन्नतिम्।
विज्ञानं परिशोधयत्युपचिनोत्युच्चैः कलाकौशलं किं किं नारभते हरेरिव कथाऽजर्यं सतां संगतम् ॥"
(सुभाषितरत्नभाण्डागारे १२८।२८).

(*b*) "Value above all things the society of the wise."

(*c*) "दूरीकरोति कुमतिं विमलीकरोति चेतश्चिरंतनमघं चुलुकीकरोति ।
भूतेषु किंच करुणां बहुलीकरोति सङ्गः सतां किमु न मङ्गलमातनोति ॥" (रसगङ्गाधरे).

(*d*) "हरति कुमतिं भिन्ते मोहं करोति विवेकितां वितरति रतिं सूते नीतिं तनोति विनीतताम् ।
प्रथयति यशो धत्ते धर्मं व्यपोहति दुर्गतिं जनयति नृणां किं नाभीष्टं गुणोत्तमसंगमः ॥ ६६ ॥
(सोमप्रभाचार्यस्य सूक्तिमुक्तावली.)

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ।
नास्ति येषां यशःकाये जरामरणजं भयम् ॥२४॥

सरस कविताके कहनेवाले कवीश्वर संसारमें सर्वोत्कृष्ट रहते हैं क्योंकि इनका सुयशमय शरीर जरामरणादि दुःखसे बिलकुल स्वतंत्र और निर्भयहै ॥ २४ ॥

यहांपर "रससिद्धाः"का प्रयोग दोअर्थोंमें किया गया है। (१) एकतो शृंगारादि नवरसोंमें प्रवीण और (२) दूसरे पारदादि सिद्धरसोंके सेवन करनेवाले ॥

The great poets who are perfect masters of the *Rasas* (*i. e.* the poetical styles) are indeed worthy of universal respect and glory; because the wonderfully composed state of their bodies being made up of pure immortal fame is quite free from the fearful influences of age and death.

Cf.—(*a*) "उपेयुषामपि दिवं सन्निबन्धविधायिनाम् ।
आस्त एव निरातङ्कं कान्तं काव्यमयं वपुः ॥"
(ध्वन्यालोकटीकायाम्).

(*b*) "विशुद्धललिताकारा गुणालङ्कारशालिनी ।
सरसा भारती यस्य स एवैकः प्रतिष्ठितः ॥"
(वेङ्कटनाथस्य सुभाषितनीवी).

(*c*) "काव्यसंबन्धिनी कीर्तिः स्थायिनी निरपायिनी ॥"
(शार्ङ्गधरपद्धतिः । १५०).

The verse is quoted under भर्तृहरि in the Śārṅgadharapaddhati (शार्ङ्गधरपद्धति) at No. 166. (Bombay Sanskrit Series).

सूनुः सच्चरितः सती प्रियतमा स्वामी प्रसादो न्मुखः स्निग्धं मित्रमवञ्चकः परिजनो निष्क्लेशलेशं मनः। आकारो रुचिरः स्थिरश्च विभवो विद्यावदातं मुखं तुष्टे विष्टपहारिणीष्टदहरौ सम्प्राप्यते देहिना ॥ २५ ॥

सदाचारी पुत्र, सती स्त्री, प्रसादोन्मुख (प्रसन्नचित्त और हितैषी) स्वामी, वात्सल्यादिगुणयुक्त मित्रमंडल निष्कपट सेवक, क्लेशरहित मन, सुन्दर आकार, स्थिर लक्ष्मी, और विद्यासे सुशोभित मुख ये सब उत्तमोत्तम सामग्री उस मनोवांछित फलके देनेवाले श्रीजगदाधार विष्णु भगवान्के अनुग्रहके विना किसी मनुष्यको भी प्राप्त नहीं होसकती ॥ २५ ॥

A son with good moral conduct, a chaste wife, a loving master, an affectionate friend, honest relatives, a mind free from all anxieties and cares, a handsome appearance, lasting (steady) prosperity, and an intelligent face can only be enjoyed by the special favour of Hari, the supporter of the universe and the granter of all desires.

Cf.—"पुत्त पवित्त बहुत्त घणा भत्ति कुटुम्बिणि सुद्धमणा ।
हक्कतरासइ भिच्चगणा कोकर वव्वर सग्गमणा ॥ ९६ ॥"
(प्राकृतपिङ्गलसूत्रे २ परिच्छेदे).

A faithful and loving wife is indeed one of the greatest blessings of God.

Cf.—"पतिव्रता पतिगतिः पतिप्रियहिते रता ।
यस्य स्यात्तादृशी भार्या धन्यः स पुरुषोभुवि ॥" (महाभारते).

प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्य-
वाक्यं काले शक्त्या प्रदानं युवतिजनक-
थामूकभावः परेषाम् । तृष्णास्रोतोविभङ्गो
गुरुषु च विनयः सर्वभूतानुकम्पा सामान्यः
सर्वशास्त्रेष्वनुपहतविधिः श्रेयसामेष पन्थाः २६

प्राणीमात्रकी हिंसा करनेसे निवृत्त रहना, दूसरोंका धन हरण करनेकी इच्छा न रखना, सत्य भाषण करना, समयानुसार श्रद्धापूर्वक दान देना, पराई स्त्रीकी चर्चा करने और सुननेसे दूर रहना, तृष्णारूपी नदीके प्रवाह-को रोकना, गुरुजनोंके आगे विनय धारण करना, और सब जीवों पर दया करना सर्व साधारणके लिए सर्वशास्त्र-संमत कल्याणका मार्ग है ॥ २६ ॥

To avoid giving injury to living beings, to keep aloof from stealing the wealth of others, to tell the truth, to exercise due charity in time, to keep quiet on the gossips of others' wives, to cofine the desire of gain within proper limits, to behave with meekness before the elders, and to show mercy and kindness to all creatures are unanimously enjoined by the Scriptures to be the one unerring road leading to all sorts of good and happiness.

Cf.—"सत्यं वाचि दृशि प्रसादपरता सर्वाशयाश्वासिनी पाणौ दानविमुक्ति-
रात्मजननक्लेशान्तचिन्ता मतौ ।
संसक्ता हृदये दयेव दयिता काये परार्थोद्यमो यस्यैकः पुरुषः स जी-
वति भवे भ्राम्यन्ति जीवाः परे ॥" (क्षेमेन्द्रस्य चतुर्वर्गसंग्रहे).

For "काले शक्त्या प्रदानम्," cf.—"Liberality consists less in giving much than in giving at the right moment." (La Bruyere).

प्रारभ्यते न खलु विघ्नभयेन नीचैः प्रारभ्य विघ्नविहता विरमन्ति मध्याः। विघ्नैः पुनःपुनरपि प्रतिहन्यमानाः प्रारभ्य चोत्तमजना न परित्यजन्ति ॥ २७ ॥

संसारमें (१) नीच, (२) मध्यम) और (३) उत्तम ये तीन प्रकारके मनुष्य होते हैं, जिनमेंसे (१) नीच मनुष्य तो आगन्तुक विघ्नोंके भयमात्रसे किसी कार्यका प्रारम्भही नहीं करते, और (२) मध्यम प्रकारके मनुष्य यद्यपि कामका समारम्भ तो करदेते हैं, किन्तु विक्षेप होनेसे बीचहीमें अधूरा छोड़ देते हैं, परन्तु (३) उत्तम मनुष्य ऐसे धैर्यवान् होते हैं कि वारंवार विघ्न सहन करने पर भी अपने हाथमें लिए हुए कामको सम्पूर्ण किये विना कदापि नहीं छोडते ॥ २७ ॥

Bad men do not even begin a thing through fear of future obstacles; the mediocre after commencing it, give it up when they are confronted with real present evils; but good men never leave unfinished what they have once begun, notwithstanding the fact of their being repeatedly baffled and opposed.

Quoted anonymously in *Subhâshitâvali* (सुभाषितावली) (No. 544. B. S. S. No. XXXI.). The stanza is also found in the *Panchatantra* (पंचतंत्रम् । ३।१७७), the *Dasaroopâvaloka* (दशरूपावलोकः), and the *Mudrârâkshasa* (मुद्राराक्षसम् St. 17. Act II.).

In the दशरूपावलोक it is given under भर्तृहरि.

For the point of the stanza, cf.—

(*a*) "आरब्धे हि सुदुष्करेऽपि महतां मध्ये विरामः कुतः?"
(कथासरित्सागरे शशाङ्कवतीलम्बके २४ तरङ्गे ६१ श्लोके).

(*b*) "विहडन्तं पि समत्था ववसाअं पुरिसदुग्गमं णेन्ति वहम् ॥१४॥"
(प्रवरसेनस्य सेतुबन्धे ३ आश्वासके).

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असन्तो नाभ्यर्थ्याः सुहृदपि न याच्यः कृशधनः प्रिया न्याय्या वृत्तिर्मलिनमसुभङ्गेऽप्यसुकरम् ॥ विपद्युच्चैः स्थेयं पदमनुविधेयं च महतां सतां केनोद्दिष्टं विषममसिधाराव्रतमिदम् ॥ २८ ॥

दुष्ट जनोंकी याचना कदापि न करना, तथा निर्धन अथवा अल्पधनवाले मित्रसे किसी प्रकारकी आर्थिक सहायता न चाहना, न्यायपूर्वक जीवनोपाय करनेमें अभिरुचि रखना, तथा प्राणनाश होनेका भय रहते भी दुष्ट कर्ममें कदापि प्रवृत्त न होना, विपत्तिकालमें धैर्य रखना, और गुरुजनोंके मार्गमें गमन करना इस प्रकारके कठिन असिधाराव्रतको धारण करनेके निमित्त सत्पुरुषोंको यद्यपि किसीने भी उपदेश नहीं दिया है, तथापि साधुजन स्वभावहीसे इसका अवलंबन किया करतेहैं॥२८॥

It is quite natural with good people to live upon their just earnings, never to do a sinful act not even at the time when there is a probability of losing their own lives, never to ask anything either from the evil or even from a poor friend short of money, to behave boldly and honourably in days of adversity, and always to follow the footsteps of the wise. No one has ever dictated this hard *Asidhárá* vow to the good, but its keeping is quite natural to them.

Quoted under *Jayáditya* (जयादित्य) in the *Subháshitávali* (सुभाषितावलि). (No. 280. B. S. S. No. XXXI.).

Asidhârâ (असिधारा) literally means 'edge of a sword.' For further explanation see our Note.

क्षुत्क्षामोऽपि जराकृशोऽपि शिथिलप्रायोऽपि कष्टां दशा मापन्नोऽपि विपन्नदीधितिरपि प्राणेषु नश्यत्स्वपि। मत्तेभेन्द्रविभिन्नकुम्भकवलग्रासैकबद्धस्पृहः किं जीर्णं तृणमत्ति मानमहतामग्रेसरः केसरी ॥२९॥

जो मृगराज(सिंह)मानियोंमें अग्रगण्य है और जो सदैव मदोन्मत्त गजराजका कुंभस्थल भेदन करके अपना आहार संपादन करने की इच्छा करता रहता है वह चाहे कितनाही क्षुधातुर, जरावस्था से दुर्बल, बलहीन, अत्यन्त दुःखी और तेजहीन क्यों न होजाय, परन्तु प्राण संकट उपस्थित होने पर भी सूखाघास खाने को कदापि उद्यत नहीं होसकता ॥ २९ ॥

भावार्थ ।

अत्यंत दुःखित होने परभी मानी जन अपने महत्वका परित्याग करके नीच कर्म करनेको कभी उद्यत नहीं होसकते ॥

Can the lion, the foremost of the self-respecting and noble beings, who is always anxious to get a mouthful of the superb temples of wild elephants in ruts so much degrade himself as even to condescend to feed upon dry grass although he is lean and weak by hunger as well as by age, almost powerless, in a very painful condition, devoid of splendour and energy, and apt to lose his very life failing to get a morsel of food?

PURPORT. A man of self-reliance and respect can never degrade himself to do a mean and disgraceful act notwithstanding his too severely straitened circumstances.

Quoted under *Ratisena* (रतिसेन) in the *Subhâshitâvali* (सुभाषितावलि) (No. 614. B. S. S. No. XXXI.), under भर्तृहरि in the *Sârngadharapaddhati* at No. 907 (शार्ङ्गधरपद्धति । ९०७), and anonymously in the *Kâvyânuśâsana of Vâgbhatta* (वाग्भट्टस्य काव्यानुशासनम्).

Cf.—(*a*) "मत्तेभकुम्भदलनाकुललोल्वणदन्तः कणत्करजवज्रशिखाभिघातः । किं केसरी जगति माननिधिस्तृणेन प्राणत्ययेऽपि कुरुते स्वशरीरयात्राम् ॥" (सुभाषितावलिः).

(*b*) "ननु तृणमुपभुङ्क्ते न क्षुधार्त्तोऽपि सिंहः पिबति रुधिरमुष्णं प्रायशः कुंजराणाम्" (तत्रैव No. 266).

(*c*) "व्याघ्रः क्षुधितोऽपि भक्षयेन्न तृणम्" ॥ १५ ॥ (दक्षिणामूर्तिविरचितलोकोक्तिमुक्तावलिः).

स्वल्पं स्नायुवसावशेषमलिनं निर्मांसमप्यस्थि गोः श्वा लब्ध्वा परितोषमेति न तु तत्तस्य क्षुधाशान्तये । सिंहो जम्बुकमङ्कमागतमपि त्यक्त्वा निहन्ति द्विपं सर्वः कृच्छ्रगतोऽपि वाञ्छति जनः सत्वानुरूपं फलम् ३०॥

थोडीसी बची हुई वसा (चर्बी) और स्नायुसे मलिन, और मांसरहित गवादि पशुके छोटेसे हाडके टुकड़ेकी प्राप्ति होने पर–कि जिससे उसकी क्षुधा सर्वथा निवृत्त नहीं होसकती–कूकरको बहुत संतोष होजाता है, परन्तु मृगराज सिंहको देखिये कि वह निजांकमें आये हुए जंबुकको छोड़कर भी गजराजपर प्रहार करनेको दौड़ता है । इससे प्रत्यक्ष है कि संकटमें पडेहुए प्राणियोंके कार्य भी उनके बल और सामर्थ्यके अनुसारही हुवा करते हैं ॥ ३० ॥

The dog is easily satisfied by securing a small piece of fleshless bone superficially dirty on account of a little fat and muscles, though it is quite insufficient to appease its hunger; but the lion is sure to throw off the body of a jackal already lying in his arms, so that he may prey upon an elephant. Notwithstanding his straitened circumstances every one is anxious to do what is becoming to his rank and position in life.

This stanza is found in the हितोपदेश (II 36). and the Panchatantra: and the author of *Subhâshitâvali* (सुभाषितावलि) has also given it under the latter work, at No. 1025.

Cf.—(a) "आत्मानुरूपं हि, फलं सर्वोऽपि वाञ्छति ।
श्वा तुष्यत्यस्थिमात्रेण केसरी धावति द्विपे ॥ २६ ॥"
(कथासरित्सागरे शक्तियशोलम्बके ४ तरङ्गे).

(b) "वसुन्मत्तमातङ्गमस्तकन्यस्तलोचनः ।
आसन्नेऽपि च सारङ्गे न वाञ्छां कुरुते हरिः ॥"
(सुभाषितरत्नभाण्डागारे ३८२।९.)

लांगूलचालनमधश्चरणावपातं भूमौ निपत्य वदनोदरदर्शनं च । श्वा पिण्डदस्य कुरुते गजपुङ्गवस्तु धीरं विलोकयति चाटुशतैश्च भुङ्क्ते ॥ ३१ ॥

कूकरको देखिए कि अपने स्वामीके समक्ष किस प्रकार पूंछ हिलाकर, पंजा बढ़ाकर, और भूमिपर लोट कर अपने क्षुधातुर पेटके दर्शन कराता है, परन्तु उत्तम गजराज अपना आहार समर्पण करनेवालेके सम्मुख किसी प्रकारकी दीनता प्रगट न करके केवल धीरजतासे-ही नहीं देखता किन्तु खानेके लिए भी बहुतसी मनवारों (चाटुभाषण) के साथ उद्यत होता है ॥ ३१ ॥

A dog is given to wag his tail, fall at the feet of his master, and lie down flat on the ground to show his mouth and stomach to the man who feeds him; but such is not the case with the noble elephant who looks with a calm and steady glance upon the face of his master, and then condescends to take his food after a series of soothing and flattering entreaties.

The stanza is also found in the *Panchatantra* (पंचतंत्र) and the *Hitopadeśa* (हितोपदेश । २।३७). It is quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) (No. 641. B. S. S. No. XXXI.).

परिवर्तिनि संसारे मृतः को वा न जायते । स
जातो येन जातेन याति वंशः समुन्नतिम् ३२॥

इस भ्रमणशील अस्थिर संसारमें अगणित जीवोंका जन्म और मरण सदा कालही होता रहता है, परन्तु यथार्थमें जन्म लेना उसही मनुष्यका सफल है कि जिसके जन्म लेनेसे उसके वंशके गौरवकी वृद्धिहो ३२॥

Who is not born and dead on the face of this revolving planet? He alone is really said to be born by whose birth his family has risen to some great distinction.

This stanza which stands in the *Panchatantra* (पंचतंत्रम् । १।२७) and the *Hitopadeśa* (हितोपदेशः । प्र० १३) is quoted anonymously in the *Subháshitávali* (सुभाषितावलि) (No. 500. B. S. S. No. XXXI.).

Cf.—(*a*) "स पुमानर्थवज्जन्मा यस्य नाम्नि पुरः स्थिते ।
नान्यामङ्गुलिमभ्येति संख्यायामुद्यताङ्गुलिः ॥"
(भारवेः किरातार्जुनीये XI. 62.).

(*b*) "किं तेन जातु जातेन मातुर्यौवनहारिणा ।
आरोहति न यः स्वस्य वंशस्याग्रे ध्वजो यथा ॥"
(पंचतंत्रम् । १।२६).

The word परिवर्तिनि is=apt to change, inconstant, or ever-rolling.

कुसुमस्तवकस्येव द्वयी वृत्तिर्मनस्विनः । मूर्ध्नि वा सर्वलोकस्य शीर्यते वन एव वा॥२३॥

पुष्पके गुच्छेकी तरह विचारशील मनुष्योंकी स्थिति भी इस संसारमें केवल दोही प्रकारकी होतीहै अर्थात् यातो वे सर्वसाधारणके शिरोमणिही बनते हैं अथवा वनके वनहीमें अपना जीवन व्यतीत करदेते हैं ॥ २३ ॥

Like a bunch of flowers, there are only two alternatives or modes of existence open for noble souls: (1) either to be at the head of all men, or (2) to pine (fade) away in forest.

This stanza is quoted twice by Ballabhadeva in his *Subhāshitāvali* (सुभाषितावलि) at No. 512 of which it is given anonymously, and at No. 541 it is put under the name of *Raviguptа* (रविगुप्त). In the *Śārngadharapaddhati* (शार्ङ्गधरपद्धति । २६४) it is ascribed to *Bhartri-hari* (भर्तृहरि). It also stands in the *Hitopadeśa* (हितोपदेशः १।१०१).

Cf.—(*a*) "पुंसामुन्मत्तचित्तानां द्वयमेव सुखावहम् ।
सर्वसंगनिवृत्तिर्वा विभूतिर्वासीयस्तरा ॥" (सूक्तावलिः).

(*b*) "होत मनस्वी लोकमें जनसमाज सिरताज ।
अथवा वनमें मर रहें जगसे रखत न काज ॥" (रसिक कवि).

सन्त्यन्येऽपि बृहस्पतिप्रभृतयः संभाविताः प-
ञ्चषास्तान्प्रत्येष विशेषविक्रमरुची राहुर्न वै-
रायते॥ द्वावेव ग्रसते दिनेश्वरनिशाप्राणेश्वरौ
भासुरौ भ्रातः पर्वणि पश्य दानवपतिः शी-
र्षावशेषाकृतिः ॥ ३४ ॥

यद्यपि सौर्यमंडलमें बृहस्पतिको आदि लेकर और भी वड़े वड़े पांच नक्षत्र विद्यमान हैं; तथापि असामान्य पराक्रममें अभिरुचि रखने वाला दानवपति राहु इनके साथ अपना वैरभाव कदापि प्रगट नहीं करता, किन्तु अवसर आने पर प्रत्येक पर्वतिथिमें अर्थात् अमावास्या और पूर्णिमाके दिन दिवाकर (सूर्य) और निशानाथ (चंद्रमा) काही ग्रास करनेको उद्यत होताहै ॥ ३४ ॥

Though there are some five or six well-known big planets like Jupiter, and others in the heavens, yet *Ráhu*, the headless demon, is never inclined to show the least cause of hatred to any of them; but being anxious to prove the superiority of his unusual valour he always tries to eat up or eclipse his real enemies the Sun (the lord of day) and the Moon (the beloved spouse of night).

PURPORT. The high-souled are never inclined to wreak their vengeance upon others but their real enemies whether big or small.

Cf.—" नैकमप्यरिमनन्तपत्तयोऽप्याहवेऽवगणयन्ति धीधनाः ।
खलु तारकगणेषु राहुणा ग्रस्यते किन्तु न तारकाधिपः ॥ २२ ॥"
(अमरचंद्रसूरेर्बालभारते उद्योगपर्वणि २ सर्गे).

वहति भुवनश्रेणीं शेषः फणाफलकस्थितां क-
मठपतिना मध्ये पृष्ठं सदा स विधार्यते । तम-
पि कुरुते क्रोडाधीनं पयोधिरनादरादहह
महतां निःसीमानश्चरित्रविभूतयः ॥ ३५ ॥

चौदह भुवनको शेष नाग अपने फणपर धारण करता है और कच्छपराजने अपनी पृष्ठपर शेष नागको धारण कर रक्खा है; परन्तु समुद्रने इस कच्छपराजको भी एक हलकेसे पदार्थकी तरह अपने अंकपर ले रक्खा है । इससे स्पष्ट है कि महापुरुषोंके चरित्रका कोई पारावार नहीं होसकता ॥ ३५ ॥

Seshanága though he supports the entire universe upon the flat of surface of his thousand heads is always borne on back by the great tortoise; but he in his turn is easily sustained (as if it were the lightest and tiniest object in the world) on its lap by the storehouse of waters (*i. e.* ocean). Oh, how infinite is the magnanimous conduct of noble souls!

The stanza is also found in the *Bhójaprabandha* (भोजप्रबन्ध).

Cf.—"विष्णुर्बिभर्ति भगवानखिलां धरित्रीं तं पन्नगस्तमपि तत्सहितः पयोधिः ।
कुम्भोद्भवस्तमपिबत्खलु हेलयैव सत्यं न कश्चिदवधिर्महतां महिम्नः ॥" (सुभाषितावलिः । ११२).

Mark that the beauty of each succeeding line of the stanza overshadows that of its predecessor, reaching the culminating point in the last foot.

वरं पक्षच्छेदः समदमघवन्मुक्तकुलिशप्रहारै-रुद्गच्छद्बहलदहनोद्गारगुरुभिः। तुषाराद्रेः सूनो-रहह पितरि क्लेशविवशे न चासौ सम्पातः पयसि पयसां पत्युरुचितः ॥ ३६ ॥

हिमालयके पुत्र मैनाकके लिए देवराज इंद्रके वज्र-प्रहारोंसे निकलती हुई जाज्वल्यमान ज्वालमालाओंसे दुःखित अपने पिताको महासंकटमें छोड़कर प्राणरक्षा-के निमित्त समुद्रमें जाकर पतन करनेकी अपेक्षा विप-त्तिकालमें पिताके समीप रहकर निजपक्षोंका छेदन करानाही सर्वथा उचित था ॥ ३६ ॥

भावार्थ ।

पिताको कष्टावस्थामें छोड़कर निजप्राणरक्षाके निमित्त अन्य स्थानमें गमन करना मानी जनोंके लिए सर्वथा निंदनीय है.

For the son of the Himâlayâ when his father was subjected to the severities of Indra's anger, the cutting of his own sides (wings) by the heavy strokes of proud Indra's thunderbolt giving out fire at every attack would have been much preferable to the mean effort of saving his person by leaving alone his venerable father in the midst of the sad plight and hastening to drown himself into the waters of the deep ocean.

Cf.—(*a*) "क्रौंचं विमुच्य पुत्रं च पितरं च हिमालयम् ।
प्रविश्य जलधिं पक्षी रक्षताऽनेन किं कृतम् ॥ "
(मुरारिकृतानर्घराघवे).

(*b*) "स्वस्थानादपि विचलति मज्जति जलधौ च नीचमपि भजते ।
निजपक्षरक्षणमनाः सुजनो मैनाकशैल इव ॥ ६८२ ॥ "
(गोवर्धनकृतार्यासप्तशती).

यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितु-रिनकान्तः । तत्तेजस्वी पुरुषः परकृतविकृतिं कथं सहते ॥ ३७ ॥

जब चेतनारहित सूर्यकांतमणि भी सूर्यकिरणोंका स्पर्श करतेही प्रज्वलित होजाता है तो चैतन्ययुक्त तेजस्वी पुरुष दूसरोंका अनादर कैसे सहनकर सकते हैं ३७ ॥

When it is possible even for a senseless and inanimate object like a sunstone to give out sparks of fire on its being touched by the rays (lit. feet) of the Sun, how can highsouled (irritable) persons put up with the insulting encroachments of others ?

Cf.—(*a*) "रविमणिरपि निश्चेष्टः पादैस्तिग्मद्युतेर्मनाक् स्पृष्टः ।
ज्वलतितरामिति को वा मन्युं सोढुं क्षमो मानी ॥ "
(सुभाषितावलिः).

(*b*) "न तेजस्तेजस्वी प्रसृतमपरेषां प्रसहते
स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ।
मयूखैरश्रान्तं तपति यदि देवो दिनकरः
किमाग्नेयग्रावा निकृत इव तेजांसि वमति ॥ "
(उत्तररामचरिते).

The net point of the stanza seems to be this: a strong man of real worth cannot be expected to put up calmly with the insult of others.

सिंहः शिशुरपि निपतति मदमलिनकपोल-भित्तिषु गजेषु । प्रकृतिरियं सत्ववतां न खलु वयस्तेजसो हेतुः ॥ ३८ ॥

सिंहका बच्चा छोटा होनेपरभी उत्तम गजराजके मदांकित गंडस्थलपर प्रहार करता है । इससे जानना चाहिए कि तेजस्वी पुरुषोंकी शूरवीरता स्वाभाविक है । सचतो यह है कि अवस्थाको निश्चयात्मकरूपसे तेजस्विताका हेतु कदापि नहीं कहसकते ॥ ३८ ॥

The whelp of a lion though quite young is sure to fall upon a herd of ferocious elephants whose temples are soiled with secretious rut. Such action is quite natural with noble natures. That valour (तेज) is entirely independent of age is beyond controversy.

Quoted under *Bajráyudha* (वज्रायुध) in the *Subháshitávali* (सुभाषितावलि) (No. 593. B. S. S. No. XXXI.), and anonymously in the *Śárngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 283.

Cf.—(a) "शमयति गजानन्यान्गन्धद्विपः कलभोऽपि सन्भ्रमवतितरां वेगोदग्रं भुजंगशिशोर्विषम् ।
भुवमधिगतिर्बालावस्थेऽप्यलं परिरक्षितुं न खलु वयसा जात्यैवायं स्वकार्यसहो गुणः ॥ १८ ॥"
(विक्रमोर्वशीये पंचमाङ्के).

(b) "बालस्यापि रवेः पादाः पतन्त्युपरि भूभृताम् ।
तेजसा सहजातानां वयः कुत्रोपयुज्यते ॥"
(पंचतंत्रम् । १।३२८).

(c) "अणुरपि मणिः प्राणत्राणक्षमो विषभक्षिणां शिशुरपि रुषा सिंहीसूनुः समाह्वयते गजान् ।
तनुरपि तवस्कन्धोद्भूतो दहत्यनलोवनं प्रकृतिमहतां जात्यं तेजो न मूर्तिमपेक्षते ॥" (सुभाषितावलिः । ३२५).

जातिर्यातु रसातलं गुणगणस्तस्याप्यधो गच्छताच्छीलं शैलतटात्पतत्वभिजनः संदह्यतां वह्निना । शौर्ये वैरिणि वज्रमाशु निपतत्वर्थोऽस्तु नः केवलं येनैकेन विना गुणास्तृणलवप्रायाः समस्ता इमे ॥ ३९ ॥

यदि जाति पांति रसातलमें चलीजाय, नानाभांतिके गुणसमूह उससे भी आगे प्रस्थान करजावें, सुशीलता पर्वतशिखरसे गिरजाय, उच्चकुलभी अग्निसे भलेही जल जाय, और इस वैरि शूरवीरतापरभी शीघ्रही वज्रपात होजाय, तो कुछ चिंता नहीं, परंतु द्रव्यसंचयमें किसी प्रकारकी बाधा नहीं होनी चाहिए, क्योंकि एक द्रव्यके न होनेसे सारे गुणगण तृण कणके समान होजाते हैं॥३९॥

Let caste go down to the down-most depth of the neither world, and deeper still may sink the good qualities belonging to us; let morality be hurled down from a mountain, and respectability of birth be consumed into flames; let the thunderbolt of heaven soon fall upon the enemical physical valour; but let the gracious God leave us alone with our money by the single exception of which all these possessions are as worthless as straw.

Ballabhadeva in his *Subhâshitâvali* (सुभाषितावलि) quotes it at No. 3073 under *Mâgha* (माघ), but the sloka is not to be found in the *Śiśupâlabadha* (शिशुपालवधं).

It is ascribed to भर्तृहरि in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धतिः । ३३२).

Cf.—(*a*) "धिगस्त्वेतां विद्यां धिगपि कवितां धिक्सुजनतां वयो रूपं धिग्धिग्धिगपि च यशो निर्धनवतः ।
असौ जीयादेकः सकलगुणहीनोऽपि धनवान्बहिर्यस्य द्वारे तृणलवनिभाः सन्ति गुणिनः ॥"
(सुभाषितरत्नभाण्डागारे ९६।१५).

(*b*) "पंडिताः कवयः शूराः कलावन्तस्तपस्विनः ।
वैद्यस्येव सवित्तस्य वीक्षन्ते मुखमातुराः ॥"
(क्षेमेन्द्रस्य दर्पदलने द्वितीयविचारे । ३०).

तानीन्द्रियाणि सकलानि तदेव कर्म सा बुद्धिरप्रतिहता वचनं तदेव । अर्थोष्मणा विरहितः पुरुषः स एव त्वन्यः क्षणेन भवतीति विचित्रमेतत् ॥ ४० ॥

यद्यपि ये सब इंद्रिय ज्योंकी त्यों बनी रहती हैं और कर्म, बुद्धि और वचनशक्तिभी मनुष्यकी वैसीकी वैसी ही विद्यमान रहती है; परंतु एक द्रव्यके नष्ट होजानेसे मनुष्य क्षणभरमें कुछ औरका औरही होजाता है यह निस्संदेह बहुतही विचित्र है ॥ ४० ॥

It is really wonderful that a man deprived of wealth (lit. the warmth of wealth) instantly becomes quite a different and changed being, notwithstanding his being still the master of his former senses, actions, and the same bright intellect and power of speech !

This stanza is also found in the *Bhojaprabandha* (भोजप्रबन्ध), the Panchatantra (पंचतंत्र । ५।२६) and the Hitopadeśa (हितोपदेशः । १।२७).

Cf.—"जीवन्नप्यप्रियो नित्यः क्लेशोऽस्थैर्येण सञ्चितः ।
दारिद्र्यं मरणं लोके धननाशः शरीरिणाम् ॥ २६ ॥"
(क्षेमेन्द्रविहितदर्पदलनस्य द्वितीयविचारे).

It needs no explanation to prove that money is something like life to man. Instances are not wanting in the world to show that a rich man being ruined has almost lost his life.—Ed.

यस्यास्ति वित्तं स नरः कुलीनः स पण्डितः स श्रुतवान्गुणज्ञः । स एव वक्ता स च दर्शनीयः सर्वे गुणाः काञ्चनमाश्रयन्ति ॥ ४१॥

जिस मनुष्यके पास द्रव्यहै वह निश्चय करके कुलीन, पंडित, शास्त्रवेत्ता, गुणज्ञ, वक्ता और सुंदर कहा जाता है; इससे प्रत्यक्ष है कि सारे गुण द्रव्यहीके आश्रित हैं ॥४१॥

One who is wealthy is also considered as (1) well born, (2) learned, (3) a man of information, (4) a good judge of qualifications, (5) an able speaker, and (6) a handsome person. Every thing good is invariably dependent upon gold (*i.e.* money).

The śloka is also found in the *Panchatantra* (पंचतंत्रम्).

It is attributed to भर्तृहरि in the शार्ङ्गधरपद्धति at No. 333.

Cf.—(*a*) "Everything, virtue, glory, honour, things human and divine, all are slaves to riches." (Horace).

(*b*) "यस्यार्थास्तस्य मित्राणि यस्यार्थास्तस्य बान्धवाः ।
यस्यार्थाः स पुमांल्लोके यस्यार्थाः स च पण्डितः ॥"
(महाभारते शान्तिपर्वणि । ८।१९).

(*c*) "The God of this world is riches, &c., &c." (M. Luther).

(*d*) "यथा विहंगास्तरु माश्रयन्ति नद्यो यथा सागर माश्रयन्ति ।
यथा तरुण्यः श्रियमाश्रयन्ति सर्वे गुणाः कांचनमाश्रयन्ति ॥"
(समयोचितपद्यमालिका).

दौर्मन्त्र्यान्नृपतिर्विनश्यति यतिः सङ्गात्सुतो लालनाद्विप्रोऽनध्ययनात्कुलं कुतनयाच्छीलं खलोपासनात् । ह्रीर्मद्यादनवेक्षणादपि कृषिः स्नेहः प्रवासाश्रयान्मैत्री चाप्रणयात्समृद्धिरनयात्त्यागात्प्रमादाद्धनम् ॥ ४२ ॥

दुष्ट मंत्रीसे राजा, सांसारिकसंगसे संन्यासी, लाड चावसे पुत्र, विद्या न पढनेसे ब्राह्मण, कुपुत्रसे कुल, नीच मनुष्योंकी संगतिसे सुशील, मदिरापानसे लज्जा, बिना संभालसे खेती, विदेशगमनसे स्नेह, अप्रीतिसे मित्रता, अनीतिसे ऐश्वर्य, और बिना बिचारे खर्च करनेसे धन अवश्यही नष्ट होजाते हैं ॥ ४२ ॥

A king is ruined by evil counsel, an ascetic by worldly affections, a son by fond caresses, a Brahmana by not studying the Śâstras, a respectable family by wicked progeny, moral conduct by contact of the bad, modesty by drink, crops by negligence, love by separation, friendship by indifference, prosperity by injustice and riches by careless expenditure.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) (2945 B. S. S. No. XXXI.), and the शार्ङ्गधरपद्धति at No. 1533.

It also stands in the Panchatantra (पंचतंत्रम् । १।१६९).

For contempt of illiterate Brahmans, cf.—

"यथा काष्ठमयो हस्ती यथा चर्ममयो मृगः ।
यश्च विप्रोऽनधीयानस्त्रयस्ते नाम बिभ्रति ॥ ५७ ॥"

(मनुस्मृतेर्द्वितीयाध्याये).

दानं भोगो नाशस्तिस्रो गतयो भवन्ति वित्तस्य । यो न ददाति न भुंक्ते तस्य तृतीया गतिर्भवति ॥ ४३ ॥

धनकी केवल (१) दान (२) भोग और (३) नाश यह तीनही गति होती हैं । जो मनुष्य न तो दूसरोंको देते हैं और न स्वयं भोग करते हैं उनके धनकी केवल तीसरी गति अर्थात् विनाशमात्रही समझना चाहिए ४३

There are only three ultimate ends of money, viz, munificence (charity), enjoyment, and waste; he who neither gives his riches in charity nor uses them for his own personal enjoyment is certainly doomed to the third condition *i. e.* he is sure to lose them altogether.

Quoted anonymously in the *Śárngadharapaddhati* (शार्ङ्गधरपद्धति । ३९०) and the *Subháshitávali* (सुभाषितावलि) (No. 478. B. S. S. No. XXXI.). Also stands in the Panchatantra II. 151. (पंचतंत्रम् । २–१५१).

Cf.—(*a*) " दातव्यं भोक्तव्यं सति विभवे संग्रहो न कर्तव्यः ।
पश्यामि मधुकरीणां संचितमर्थं हरन्त्यन्ये ॥ "
(सुभाषितरत्नभाण्डागारे । १००।१७).

(*b*) "Riches without charity are nothing worth; they are a blessing only to him who makes them a blessing to others." (Fielding).

(*c*) " अदानभोगोपहतं हि वित्तं पुंसां परत्रेह च दुर्निमित्तम् ॥११३॥ "
(क्षेमेन्द्रस्य दर्पदलने २ विचारे).

(*d*) " धनेन किं यो न ददाति नाश्नुते " (हितोपदेशः । २९).

मणिः शाणोल्लीढः समरविजयी हेतिनिहतो मद-
क्षीणो नागः शरदि सरितः श्यानपुलिनाः ।
कलाशेषश्चन्द्रः सुरतमृदिता बाललनास्त-
निम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः ४४ ॥

खुरासानपर चढी हुई मणि, हथियारसे घायल विजयी योद्धा, मदके झरावसे क्षीण (दुर्बल) हुवा हाथी, शरदृतुकी शुष्कप्राय नदी, कलाशेप द्वितीयाका चंद्रमा, सुरतखेदसे शिथिल हुई नवयौवनास्त्री, और याचकजनोंको धन लुटाकर दीनावस्थाको प्राप्त हुए दानी अत्यंत कृश और क्षीण दशामें भी शोभाको प्राप्त होते हैं॥४४॥

The gem when polished by a whetstone, the winner of a battle when wounded by a sword, the elephant when emaciated with the flow of rut, the wintry rivers whose banks (beds) are almost dry, crescent moon when rising anew with its waned splendour, charming young ladies when exhausted by amorous sports, and noble souls when they are reduced to poverty by charitably giving away their riches to the needy are all acknowledged to be extremely lovely and beautiful notwithstanding their tender and delicate physical appearance.

PURPORT. A person reduced to poverty on account of his charitably giving away his riches is all the more praiseworthy for that.

Quoted anonymously by *Ballabhadeva* in his *Subhâshitâvali* (सुभाषितावलि 1 No. 3457), by *Abhinavagupta* (अभिनवगुप्त) in his commentary of *Dhvanyâloka* (ध्वन्यालोक), and by अप्पयदीक्षित in his कुवलयानंद. It is ascribed to भर्तृहरि in the शार्ङ्गधरपद्धति at No. 1629.

परिक्षीणः कश्चित्स्पृहयति यवानां प्रसृतये स
पश्चात्सम्पूर्णा गणयति धरित्रीं तृणसमाम् ।
अतश्चानैकान्त्याद्गुरुलघुतयाऽर्थेषु धनिनाम-
वस्था वस्तूनि प्रथयति च संकोचयति च४५

दरिद्री होनेपर जो मनुष्य यव (जौ) के तुसोंका संग्रह करनेकी वांछा किया करता है, वह धनाढ्य हो जाने पर संपूर्ण पृथ्वीकोभी तृणसमान समझने लग-जाता है। इससे सिद्ध होता है कि सारे पदार्थोंका लघुत्व और महत्व मनुष्योंके ऐश्वर्य और दारिद्यपर निर्भरहै ४५

In straitened circumstances a man is even anxious to collect the empty husks, but afterwards when he is master of enormous wealth he will attach no more importance to the whole earth than to a piece of dry straw. It is, therefore, quite clear that the value of a thing is altogether dependent upon the wealthy or penurious condition of man.

PURPORT.

Strictly speaking, things possess no absolute value in themselves, but they are valued more or less according to the straitened or affluent circumstances of their owners.

Cf.—"छोटी मोटी जानियो वस्तु न जगमें तात ।
उत्तम मध्यम जनदशा साथ घटत बढ जात ॥" (रसिक कवि).

राजन्दुधुक्षसि यदि क्षितिधेनुमेतां तेनाद्य वत्समिव लोकममुं पुषाण । तस्मिंश्च सम्यगनिशं परिपोष्यमाणे नानाफलैः फलति कल्पलतेव भूमिः ॥ ४६ ॥

हे महाराज ! यदि आप इस पृथ्वीरूप गौको दोहना चाहते हैं तो प्रथम इसके लोकरूप वत्सका यथोचित पोपण करें, क्योंकि प्रजाको समीचीनतासे परिपालन करनेसे यह पृथ्वी कल्पलताकी भांति नानाविध मनोरथोंको पूर्ण करदेती है ॥ ४६ ॥

Oh king! if thou art anxious to milk the cow-earth, please not to fail to take the greatest possible care of her calf (the people); for, it is only by the proper nourishment of the people that the land can be made to supply you with all your wants and luxuries like the famous plant of wondrous virtues known as *Kalpalatâ.*

Cf.—(*a*) "गोपालेन प्रजाधेनोर्वित्तदुग्धं शनैः शनैः ।
पालनात्पोषणाद्ग्राह्यं न्याय्यां वृत्तिं समाचरेत् ॥ "

(पंचतंत्रम् । २।२१८).

(*b*) "सदानुरक्त प्रकृतिः प्रजापालन तत्परः ।
विनीतात्मा हि नृपतिर्भूयसीं श्रियमश्नुते ॥ " (शार्ङ्गधरपद्धतिः).

सत्याऽनृता च परुषा प्रियवादिनी च हिंस्रा दयालुरपि चार्थपरा वदान्या । नित्यव्यया प्रचुरनित्यधनागमा च वेश्यांगनेव नृपनीतिरनेकरूपा ॥ ४७ ॥

कहीं सत्य और कहीं मिथ्या, कहीं कठोरता और कहीं प्रियभाषण, कहीं हिंसा और कहीं दयालुता, कहीं स्वार्थसाधन और कहीं दान, कहीं नित्यव्यय और कहीं धनसंचयका व्यवहार करनेवाली राजनीतिभी वेश्याकी भांति अनेक प्रकारके रूप धारण करलेती है ॥ ४७ ॥

The policy of kings resembles a prostitute in its being both true and false, cruel and kind, merciful and unmerciful, covetous and munificent, and expensive and lucrative (lit. full of plentiful resources).

Purport. The policy of kings is never constant and assumes innumerable masks like those of a prostitute as they serve their respective purposes.

Also stands in the Panchatantra (I. 425) and the Hitopadeśa (II. 166).

Cf.—(*a*) "The very science of Government is the science of concealing truth." (Ernest Maltravers. Book. IV. Ch. IV. By Lord Lytton).

(*b*) "मुहुर्लक्ष्योद्भेदा मुहुरधिगमाभावगहना मुहुः संपूर्णाङ्गी मुहुरतिकृशा कार्यवशतः ।
मुहुर्नश्यद्बीजा मुहुरपि बहुप्रापितफलेत्यहो चित्राकारा नियतिरिव नीतिर्नयविदः ॥"
(विशाखदत्तस्य मुद्राराक्षसे पंचमाङ्के).

For the everchanging masks of a prostitute, cf.—

(*a*) "यत्किंचिद्व्यपदिश्य संनिदधते वेश्याः पुरः कामिनां गायन्त्यः कलमन्तरेव च ततस्तिष्ठन्ति दृग्गोचराः ।
सव्याजश्लथनच्छलेन च मुहुः संदर्शयन्ति स्तनौ पश्चात्तान्प्रणयस्पृशेव च दृशा दृष्ट्वा वशीकुर्वते ॥ ५६ ॥"
(रामभद्रदीक्षितस्य शृंगारतिलकभाणे).

(*b*) "गृध्री निर्भरमामिषेषु सरघा घोरा मधूनां भरे व्याघ्री तीक्ष्णनखक्षतेषु भुजगी दंशप्रकारेषु च ।
उत्तानेषु निवर्तनेषु शफरी वित्तच्छले मूषकी वेश्या कामुकवंचनासु भवने रूपैरनेकैः स्थिता ॥" (सुभाषितावलिः २३७७).

आज्ञा कीर्त्तिः पालनं ब्राह्मणानां दानं भोगो मित्रसंरक्षणं च । येषामेते सद्गुणा न प्रवृत्ताः कोऽर्थस्तेषां पार्थिवोपाश्रयेण ॥ ९८ ॥

जिन पुरुषोंने (१) आज्ञा (अर्थात् दूसरोंको आज्ञा देने और उसके पालन करानेकी शक्ति), (२) सुयश, (३) ब्राह्मणोंका पालन, (४) दान, (५) भोग और (६) स्वजनरक्षा ये सद्गुण संपादन नहीं किए उनकी राजसेवा निष्फलही समझना चाहिए ॥ ४८ ॥

What for have they served the kings who have not learnt to cherish authority (or power to command), fame, charity, enjoyment, and the desire of protecting Brahmans and friends?

This stanza is quoted anonymously by Ballabhadeva in his *Subhâshitâvali* (सुभाषितावलि) (No. 3229. B. S. S. No. XXXI.).

Cf.—"दान भोग रक्षा सुहृत् ब्राह्मणपालन और ।
करन चहत यदि है सुजन नृपसेवा कर दौर ॥" (रसिक कवि).

यद्धात्रा निजभालपट्टलिखितं स्तोकं महद्वा धनं तत्प्राप्नोति मरुस्थलेऽपि नितरां मेरौ ततो नाधिकम्। तद्धीरो भव वित्तवत्सु कृपणां वृत्तिं वृथा मा कृथाः कूपे पश्य पयोनिधावपि घटो गृह्णाति तुल्यं जलम् ॥ ४९ ॥

जो कुछ विधाताने तेरे ललाटमें लिख दिया है वह धन तो थोडा या बहुत जो कुछ है मरुस्थलमेंभी तुझको अवश्य मिल जायगा, परंतु उससे अधिक सुमेरुशिखरपर गमन करने परभी कदापि हाथ नहीं लग सकता। इसलिए हे मित्र! धैर्यका अवलंबन कर और धनवानोंके आगे वृथा दीनता मत कर; क्योंकि क्या तू नहीं जानता है कि घटको चाहे कूपमें डालो चाहे समुद्रमें डालो उसमें उतनाही जल आसकता है कि जितना उसमें समासके ॥ ४९ ॥

Thou art sure to get the quantity of wealth whether small or great according to thy preordained fortune; and it can never be more nor less no matter thou art cast into the midst of a sandy desert, or on the top of the famous golden mountain, the *Meru.* Thou shouldst therefore be patient and firm so as not to humiliate thyself before the wealthy. Can'st thou see that a pitcher can fetch only the same quantity of water without any regard to its being sunk into a well or sea?

Cf.—" भुक्त्वं यत्नविवर्जितं हुतवहे हुत्वा च दत्त्वाऽर्थिने
भाव्यं यद्भवता तदेव भविता तूष्णीं स्थितेऽपि स्वयम् ।
संभ्रान्तैरपि सर्वतः क्षितितले नाभावि संलभ्यते
क्षिप्तोऽप्यम्बुनिधौ किमाढकजलं प्रस्थः प्रगृह्णाति हि ॥४३॥ "
(दक्षिणामूर्तिविरचितलोकोक्तिमुक्तावलिः)

त्वमेव चातकाधारोऽसीति केषां न गोचरः ।
किमम्भोदवरास्माकं कार्पण्योक्तिं प्रतीक्षसे॥५०

हे मेघराज ! हम चातकोंके आधार तो एकमात्र आपही हैं यह बात संसारमें सब कोई जानते हैं । इस लिए प्रार्थना है कि हमारी करुणासूचक विज्ञप्तिकी प्रतीक्षा नकरें और शीघ्रही जलदान देकर हमारा मनोरथ पूर्ण करें ॥ ५० ॥

भावार्थ ।

अपने आश्रितजनकी दीनोक्तिकी प्रतीक्षा करना सर्वथा अनुचित है ॥

It is a well-known fact that thou alone art the only support of the *Chátaka*, Why then, oh best of the rain-clouds, art thou now waiting to hear our humble requests in order to quench our thirst?

PURPORT. It is no use waiting for the humble entreaties of our dependents.

The verse is quoted anonymously in the शार्ङ्गधरपद्धति at No. 782.

Cf.—(*a*) "एक एव खगो मानी चिरं जीवतु चातकः ।
म्रियते वा पिपासायां याचते वा पुरंदरम् ॥"
(उत्तरचातकाष्टके । ८).

(*b*) "सन्ति कूपाः स्फुरद्रूपाः परितः सरितः शुभाः ।
तथाऽपि चातकस्यैकः फलदो जलदोदयः ॥"
(सुभाषितावलिः । ६८६).

(*c*) "पयोद हे वारि ददासि वा न वा त्वदेकचित्तः पुनरेष चातकः ।
वरं महत्या म्रियते पिपासया तथाऽपि नान्यस्य करोत्युपासनाम् ॥"
(उत्तरचातकाष्टके । ६).

रेरे चातक सावधानमनसा मित्र क्षणं श्रूयता-
मम्भोदा बहवो हि सन्ति गगने सर्वे तु नैतादृशाः।
केचिद्वृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचि
द्वृथा यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि
दीनं वचः ॥ ५१ ॥

हे चातक ! सावधान होकर क्षणमात्र हमारे कथनको श्रवणकर । आकाशमें अनेक प्रकारके मेघ हैं, परंतु संपूर्ण एकसे नहीं होते । कितनेही तो ऐसे होते हैं कि वर्षासे सारी पृथ्वीको जलार्द्र कर देते हैं और कितने ऐसेभी हैं कि वृथा गर्जनामात्र करके रहजाते हैं । इसलिए हे मित्र! तुझको उचित है कि जिस जिस मेघको देखे उस-उसके आगेही दीनताके वचन मत कहै ॥ ५१ ॥

भावार्थ ।

मनुष्यको चाहिए कि विनाविचारे चाहे जिसके आगेही दीनता न करे ॥

Friend Châtaka! please to cease crying for a moment and carefully listen to my counsel. There are many clouds in the sky, but all are not alike; there are some which cover the entire earth with rain, whereas others thunder only in vain without giving a single drop of water; thou shouldst therefore be a little considerate in thy entreaties so as not to cry so pitiously before every cloud thou seest.

Cf.—(*a*) "जलकणवितरणरहितः प्रकटितघनलितवेषः ।
चातक रटसि वृथा किं जलदः शारद एषः ॥ "
(सुभाषितरत्नावलिः । ६८५).

(*b*) "कृच्छ्राद्दत्ते विरलविरलान्वारिबिन्दून्प्रवृद्धो गर्जत्येकं सरभसतरं पश्य तन्मात्रलाभात् ।
नृत्यत्यन्योऽप्यतुलमहिमश्लाघ्यभूमिर्न जाने मध्यादाभ्यां विपुलहृदयश्चातकः किं नु मेघः ॥ ८४५ ॥" (सुभाषितावलिः).

अकरुणत्वमकारणविग्रहः परधने परयोषिति च स्पृहा । सुजनबन्धुजनेष्वसहिष्णुता प्रकृतिसिद्धमिदं हि दुरात्मनाम् ॥ ५२ ॥

किसीपरभी करुणा न करना, विनाकारण लड़ना; परधन और परस्त्रीके निमित्त उत्सुक होना, और सज्जन और बंधुवर्गकी उन्नतिको न सहना दुष्ट मनुष्योंके लिए स्वाभाविक बातें हैं ॥ ५२ ॥

Evil persons are naturally inclined to be cruel, quarrelsome without cause, ardently longing for the wealth and wife of others, and very envious of the prosperity of their relatives and friends.

Cf.—(a) "अकस्मादेव कुप्यन्ति प्रसीदन्त्यनिमित्ततः ।
शीलमेतदसाधूनामभ्रं पारिप्लवं यथा ॥ २२५ ॥"

(विदुरनीतौ).

(b) "लरत हेतु बिन जोहि दया घटमें नहिं राखत ।
परकलत्रसँग प्रीति अन्यजनधनको ताकत ॥
सुजन बंधुसे वैर करैं साधुनको आरत ।
रसिक लेहु पहिचान लोक जिन दुर्जन भाखत ॥"

(रसिक कवि).

दुर्जनः परिहर्तव्यो विद्ययाऽलंकृतोऽपि सन् ।
मणिना भूषितः सर्पः किमसौ न भयंकरः ५३ ॥

विद्वान् होने परभी दुष्ट मनुष्य तो सर्वथा परित्याग करनेके योग्य है । क्योंकि जैसे मणिधारण करनेसे सर्प का भयंकरपन दूर नहीं होसकता, वैसेही विद्या संपादन करलेनेसे दुर्जनोंकी स्वाभाविक दुष्टताका नाशभी कदापि नहीं होता ॥ ५३ ॥

An evil person though well educated ought always to be avoided by the wise. Is a venomous snake less dreadful than ever on account of its bearing a precious gem in its hood?

Quoted under *Vâlmiki* (वाल्मीकि) in the *Subhâshitâvali* (सुभाषितावलि । ३५५), and under चाणक्य in the *Śârngadharapaddhati* (शार्ङ्गधरपद्धति). It is also found in some copies of the *Hitopadeśa* (हितोपदेश) and the *Châṇakyaśataka* (चाणक्यशतक).

Cf.—(*a*) "निष्णातेऽपि च वेदान्ते साधुत्वं नैति दुर्जनः ।
चिरं जलनिधौ मग्नो मैनाक इव मार्दवम् ॥ ८२ ॥"
(भामिनीविलासेऽन्योक्त्युल्लासे).

(*b*) "दुर्जने कृष्णसर्पे च कुतो विश्वासतः सुखम् ॥ १५४ ॥"
(कथासरित्सागरे शक्तियशोलंबके ८ तरंगे)

(*c*) "अविनयभुवामज्ञानानां शमाय भवन्नपि प्रकृतिकुटिलाद्विद्याभ्यासः खलत्वविवृद्धये ।
फणिभयभृतामस्तुच्छेदक्षमस्तमसामसौ विषधरफणारत्नालोको भयं तु भृशायते ॥" (मुरारेरनर्घराघवे । ४।१२)

जाड्यं ह्रीमति गण्यते व्रतरुचौ दम्भः शुचौ कैतवं शूरे निर्घृणता मुनौ विमतिता दैन्यं प्रियालापिनि । तेजस्विन्यवलिप्तता मुखरता वक्तर्यशक्तिः स्थिरे तत्को नाम गुणो भवेत्स गुणिनां यो दुर्जनैर्नाङ्कितः ॥ ५४ ॥

लज्जावान्को मूर्ख, व्रतोपवासादि करनेवालेको ठग, पवित्र रहनेवालेको धूर्त, शूरवीरको निर्दयी, मौनीको मतिहीन, प्रियभाषीको दरिद्री, तेजस्वीको अभिमानी, वक्ता (वचनचतुर) को वाचाल, और धैर्यवान्को असमर्थ कहनेवाले दुष्ट मनुष्योंने गुणवानोंके कौनसे गुणको कलंकित नहीं किया है ॥ ५४ ॥

भावार्थ ।

दुष्ट मनुष्य सत्पुरुषोंके गुणोंको येन केन उपायसे कलंकित करनाही अपना कर्तव्य समझते हैं ॥ ५४ ॥

The bashful are considered as stupid, the devotee as hypocrite, the pious as deceitful, the brave as cruel, the considerate as foolish, the sweet-tongued as poor, the highsouled as proud, the eloquent as garrulous, and the contented as weak. What qualification of the good is there which is not stigmatised by the evil?

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 464.

Cf.—(*a*) "Bad men give themselves no rest until they have done their utmost to make others as bad as themselves." (H. S. Brown).

(*b*) "दोषान्वेषणमेव मत्सरजुषां नैसर्गिको दुर्ग्रहः" (श्रीकविभट्टकृते पद्यसंग्रहे).

(*c*) "दुर्जनधिषणाभीक्ष्णं मृगयति दोषान्गुणेषु विलसत्सु" (श्रीकृष्णकविमन्दारमरन्दचम्पूः । ८६).

लोभश्चेदगुणेन किं पिशुनता यद्यस्ति किं पातकैः सत्यं चेत्तपसा च किं शुचि मनो यद्यस्ति तीर्थेन किम् । सौजन्यं यदि किं निजैः सुमहिमा यद्यस्ति किं मण्डनैः सद्विद्या यदि किं धनैरपयशो यद्यस्ति किं मृत्युना ॥५५॥

लोभ होनेपर अवगुणोंका, दुष्टता होनेपर पातकोंका, सत्य होनेपर तपका, शुद्ध मन होनेपर तीर्थयात्राका, सौजन्य होनेपर स्वजनोंका, सुयश होनेपर आभूषणोंका, उत्तम विद्या होनेपर धनका, और अपयश होनेपर मृत्युका होना न होना बराबरही है । अर्थात् लोभादिकका होनाही अवगुणादिक होनेके समान समझना चाहिए ॥ ५५ ॥

Any kind of vice is more than compensated by avarice, sin by deceit, penance by truth, pilgrimages by purity of heart, relatives by goodness, ornaments by fame, wealth by sound learning and death by disrepute.

This stanza which is quoted anonymously in the *Sârngadhara-paddhati* (शार्ङ्गधरपद्धति । १५५२) is also found in the *Shadratna* (षड्रत्न । ६).

For "लोभश्चेदगुणेन किं," cf.—

"यशो यशस्विनां शुद्धं श्लाघ्या ये गुणिनां गुणाः ।
लोभः स्वल्पोऽपि तान्हन्ति श्वित्रो रूपमिवेप्सितम् ॥" (श्रीभागवते).

For "सुमहिमा यद्यस्ति किं मण्डनैः," cf.—

"Good name, in men and women,
Is the immediate jewel of their souls."
(Shakespeare, Othello, iii., 2.).

**शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृति ।
प्रभुर्धनपरायणः सततदुर्गतः सज्जनो नृपाङ्ग-
णगतः खलो मनसि सप्त शल्यानि मे ॥५६॥**

दिवसकालका मलिन चंद्रमा, यौवन चले जानेपर शिथिल हुई स्त्री, कमल रहित सरोवर, विद्याहीन सुंदर रूपवान् मुख, कृपण धनवान, दरिद्री सज्जन और राजसभामें प्रविष्ट हुवा दुर्जन ये सातोंही तीक्ष्ण कटंकके समान मेरे हृदयमें सदा खटका करते हैं ॥ ५६ ॥

My mind is extremely pained at the sight of (1) the moon devoid of all glory in the course of a day, (2) a woman who has lost all charms of youth, (3) a tank without the presence of lotuses, (4) a handsome face without learning, (5) a master anxious to hoard up money, (6) a gentleman harassed with penury, and (7) a courtier disposed to do evil to others.

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[a] The reading स्वाकृति is here adopted from *Ruyyaka's Alankârasarvasvam* (रुय्यकस्यालङ्कारसर्वस्वम्).

This śloka which is quoted under भट्टवृद्धिः in the *Subhâshitâvali* (सुभाषितावलि) of Ballabhadeva, at No. 3458, and anonymously in the *Kâvyaprakâśa* (काव्यप्रकाश) of Mammaṭa, the *Alankârasarvasvam* (अलङ्कारसर्वस्वम्) of Ruyyaka, the *Udâharaṇachandrikâ* (उदाहरणचंद्रिका) of Vaidyanâtha, and the *Kâvyapradîpa* (काव्यप्रदीपः) of Govinda, forms the 7th stanza of the *Ashtaratna* (अष्टरत्न). It stands under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 1539.

Cf.—" अविवेकी भृत्यजनः शठानि मित्राण्यदायकः स्वामी ।
विनयरहिता च भार्या मस्तकशूलानि चत्वारि ॥ "

(सुभाषितावलिः).

न कश्चिच्चण्डकोपानामात्मीयो नाम भूभुजाम् । होतारमपि जुह्वानं स्पृष्टो दहति पावकः ॥ ५७ ॥

जैसे स्पर्श करनेपर अग्नि अपने आहुति देनेवालेकोभी तत्काल जलादेती है वैसेही प्रचंड क्रोधवान् राजालोगभी किसीको अपना आत्मीय नहीं समझते ॥५७॥

Kings in their anger have as little regard for their kinsmen and friends, as fire can be said to have for those who feed it with sacrificial offerings.

Purport. Kings when angry are never to be trusted by any, not even by their own kith and kin.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Śārngadharapaddhati* (शार्ङ्गधरपद्धति । १३७६), and under the *Panchatantra* (पंचतंत्र) in the *Subhāshitāvali* (सुभाषितावलि । २७११). The stanza is found in the Panchatantra.

Cf.—(*a*) "को नाम राज्ञां प्रियः" (पङ्क्ते).

(*b*) "Be guarded with monarchs, for, they are like fire, which blazeth but destroyeth."

(*c*) "किं विश्वसे द्विजिह्वस्य भुजगस्येव भूभुजः ॥ १०९ ॥"

(अमरचंद्रसूरिकृतबालभारते शान्तिपर्वणि १ सर्गे).

(*d*) "राजा मित्रं केन दृष्टं श्रुतं वा" (पंचतंत्रम् १।१४७).

मौनान्मूकः प्रवचनपटुर्वातुलो जल्पको वा
धृष्टः पार्श्वे वसति च तदा दूरतश्चाप्रगल्भः ।
क्षान्त्या भीरुर्यदि न सहते प्रायशो नाभिजा-
तः सेवाधर्मः परमगहनो योगिनामप्य-
गम्यः ॥ ५८ ॥

सेवाधर्म (पराई चाकरी) अत्यंत कठिन और बड़े बड़े योगिराजोंकेभी अगम्य है । क्योंकि सेवकके कम बोलनेपर मूक होनेका, वचनचतुर होनेपर वाचाल और लबार होनेका, अतिनिकट रहनेपर ढीठ होनेका, दूर रहनेपर लजालु होनेका, सहनशील होनेपर डरपोक होनेका और असहनशील होनेपर नीचजाति होनेका कलंक सदैव लगाया जाता है ॥ ५८ ॥

The servant if keeping quiet is soon nicknamed as dumb, if eloquent he is accused of being talkative, if keeping too near to his master he is charged with impudence, if remaining at a distance he is blamed of bashfulness, if forbearing he is thought to be timid, and bold so as not to bear without a murmur the admonitions of his master he is sure to be stigmatised as a low-born fellow. We should therefore bear in mind that the art of serving another is extremely difficult being simply incomprehensible even by learned philosophers.

The last line is also found in the Hitopadeśa (हितोपदेश) Verse 147, Book II., and the *Panchatantra* I. 285.

Cf.—"क्षान्त्या भीरुः कोपयुक्तो मूर्खः सेवकमुच्यते ।
स्पष्टांश्च भवेन्नारः सेवाधर्मोऽतिदुर्गमः ॥ "

(समयोचितपद्यमालिका).

उद्भासिताखिलखलस्य विशृंखलस्य प्राग्जात-विस्तृतनिजाधमकर्मवृत्तेः । दैवादवाप्तविभव स्य गुणद्विषोऽस्य नीचस्य गोचरगतैः सुख-माप्यते कैः ॥ ५९ ॥

अनेक अवगुणोंकी खान, मर्यादरहित, पूर्वजन्मके कुकर्म वश विस्तृतदुराचारी, दैवकृपासे ऐश्वर्य पानेवाले और गुणद्वेषी दुष्ट मनुष्यके दृष्टिपथमें रहकर कोईभी मनुष्य कुछ सुख नहीं पासकता ॥ ५९ ॥

भावार्थ ।

नीच जनकी सेवा कदापि सुखदायक नहीं होती ॥

No one can ever live with the least convenience and comfort in the service (lit. sight) of a wicked person who has (1) proved himself to be the fruitful source of all evils, (2) set himself quite free from the bonds of morality, (3) added a great deal to the store of vices done in his previous existence, (4) found himself, by a special grace of good fortune, in a sudden turn of affluent circumstances, and (5) given various proofs of his bitter hatred of all kinds of merits.

PURPORT. None can ever be happy in the service of an evil person.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि), at No. 444.

For the point of the stanza, cf.—

"The low-born wretch,
That from his mean degree rises at once
To unexpected riches, treats his slaves
With barbarous and unbounded insolence."
(The Plays of Aeschylus, p. 157).

आरम्भगुर्वी क्षयिणी क्रमेण लघ्वी पुरा वृद्धि-
मती च पश्चात् । दिनस्य पूर्वार्द्धपरार्द्धभिन्ना
छायेव मैत्री खलसज्जनानाम् ॥ ६० ॥

दुर्जनों की मित्रता दिनके पूर्वाधकी छायाके समान प्रारंभमें बड़ी फिर क्रमशः क्षयी होतीहै, परंतु सत्पुरुषों-की मैत्री दिनके उत्तरार्द्धकी छायाके समान प्रारंभमें कम और फिर क्रमक्रमसे वृद्ध होनेवाली हुवा करतीहै ६०

The friendship of the wicked and the good is just like the changing shadow of the first and second halves of a day; for, in the former case it gradually diminishes from much to little, whereas in the latter it grows from little to much.

Cf.—(*a*) "खलसख्यं प्राङ्मधुरं वयोऽन्तराले निदाघदिनमन्ते ।
एकादिमध्यपरिणति रमणीया साधुजनमैत्री ॥ १९२ ॥"

(गोवर्धनस्यार्या सप्तशती)

(*b*) "उत्तममध्यमनिकृष्टजनेषु मैत्री यद्वच्छिलासु सिकतासु जलेषु रेखा" (संस्कृतचंद्रिका Vol. I., No. 5.).

(*c*) "प्रारंभतोऽतिविपुलं भृशकृशमन्ते विभेदकृन्मलिनम् ।
महिषविषाण मिवावृजु परं भयदं खलप्रेम ॥"

(सुभाषितावलिः).

मृगमीनसज्जनानां तृणजलसन्तोष विहितवृत्तीनाम् । लुब्धकधीवरपिशुना निष्कारणवैरिणो जगति ॥ ६१ ॥

क्रमपूर्वक तृण, जल, और संतोष पर अपने जीवन जीवन का निर्वाह करने वाले मृग, मत्स्य और सज्जनों से व्याध, धीवर, और दुर्जन निष्कारणही वैरभाव रखते हैं ॥ ६१ ॥

Though the deer, the fish and the good are respectively maintaining their peaceful live by living upon grass, water, and contentment; yet the huntsman, the fisher, and the bad (literally, cheat) are enemical to them without having any cause whatever for it.

Quoted under Bhartrihari (भर्तृहरि) in the Subhâsitâvali (सुभाषितावलि) at No. 422, and anonymously in the Kâvyânusâsan (काव्यानुशासन) of Vâgbhatta. The verse also stands in the Sûktâvali (सूक्तावलि).

वाञ्छासज्जनसङ्गमे परगुणे प्रीतिर्गुरौ नम्रता
विद्यायांव्यसनंस्वयोषितिरतिर्लोकापवादाद्भ
यम् । भक्तिः शूलिनिशक्तिरात्मदमने संसर्गमु
क्तिःखलेष्वेतेनिवसन्ति निर्मलगुणास्तेभ्योन
रेभ्योनमः ॥ ६२ ॥

सज्जनों से मिलने की अभिलाषा दूसरों के गुणों में प्रीति, गुरुजनों के आगे नम्रता, विद्या का व्यसन, निज स्त्री में रति, लोकापवाद का भय, शिवजीकी भक्ति, इंद्रियदमनकी सामर्थ्य और दुर्जनों की संगति का पूर्ण परित्याग, ये सद्गुण जिन सत्पुरुषों में विद्यमान हैं उनके अर्थ नमस्कार है ॥ ६२ ॥

Bow to those good persons who are mastrs of the following merits *viz.* (1) to be anxious of mixing with gentlemen, (2) to be fond of good attributes in others, (3) to be humble before the elders, (4) to be ardently in love of knowledge, (5) to be satisfied with the enjoyment of their lawful wives, (6) to be afraid of getting a bad name in the world, (7) to be in sincere devotion of Shiva, (8) to be able to control their senses, and (9) to avoid the company of the bad !

This stanza which is quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि), at No. 2944 is also found in the *Mahânâtaka* (महानाटक) and the *Saptaratna* (सप्तरत्न).

विपदि धैर्यमथाभ्युदये क्षमा, सदसि वाक्पटुता युधि विक्रमः । यशसि चाभिरुचिर्व्यसनं श्रुतौ, प्रकृतिसिद्धमिदं हि महात्मनाम् ॥ ६३ ॥

विपत्ति काल में धैर्य, ऐश्वर्य के समय में क्षमा, सभामें वचन चातुरी, युद्ध में पराक्रम, सुयशमें प्रीति और शास्त्र में व्यसन, महात्माओं के स्वाभाविक लक्षण हैं॥६३॥

Fortitude in adversity, humbleness in prosperity, eloquence in council, bravery in war, strong desire for fame, and warm attachment to Śastraic learning, are the natural attributes of noble-minded (great-minded) persons.

The *Śârngadharapaddhati* (शार्ङ्गधरपद्धतिः । २०९) quotes it under Bhartrihari (भर्तृहरि), and the *Subhâshitâvali* (सुभाषितावलिः । २६७) under *Mendhaka* (मेण्डक). The sloka is also found in the Hitopadesa (हितोपदेशः । १।२४).

For the idea of the 1st line, cf.—

"To hold on with fortitude in one condition and sobriety in the other is a proof of a great soul." (The Meditations of Marcus Aurelius, p. 17).

प्रदानं प्रच्छन्नं गृहमुपगते सम्भ्रमविधिः, प्रियं
कृत्वा मौनं सदसि कथनं चाप्युपकृतेः ।
अनुत्सेको लक्ष्म्या निरभिभवसाराःपरकथाः
सतां केनोद्दिष्टं विषम मसिधाराव्रतमिदम्६४

गुप्तरीति का दान, घर आए का सत्कार, पराया हित साधन करके मौन धारणकरना, दूसरे के किए हुए उपकारका सभामें प्रकाश करना, लक्ष्मी का निरभिमान, और निंदारहित परकथा का संकीर्तन, ये उत्तमोत्तम गुण सत्पुरुषोंमें स्वभावही से सिद्ध होते हैं, किसीके सिखाए हुए नहीं होते ॥ ६४ ॥

Who has ever taught the good (1) to conceal their charity from the public, (2) to show due respect and hospitality to their guests, (3) to make no mention of the favours they have done to others, (4) to disclose to the world at large the obligations in which they have been placed by their fellowmen, (5, to feel no sort of pride in their being rich, and (6) to talk respectfully of others?

PURPORT. The aforesaid *Asidhârâ* (असिधारा) vow is quite natural with the good and virtuous.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि । २८१), and the *Kuvalayânanda* (कुवलयानन्द).

For "प्रदानं प्रच्छन्नं" cf.—

"Let your charitable gifts be anonymous gifts."

(Alexander Dumas).

For the 2nd line of the stanza, cf.—

"He who has received a kindness should remember it for ever, and he who has conferred it should instantly forget it, if the former would bear the character of a good man, and the latter avoid that of a paltry spirit." (The Oration of Demosthenes upon the crown).

करे श्लाघ्य स्त्यागः शिरसि गुरुपाद प्रणयिता, मुखे सत्या वाणी विजयि भुजयोर्वीर्यमतुलम् । हृदि स्वच्छा वृत्तिः श्रुतमधिगतं च श्रवणयो, र्विनाऽप्यैश्वर्येण प्रकृतिमहतां मण्डनमिदम् ॥ ६५ ॥

स्वाभाविक महत्पुरुषों के हाथ दानसे, मस्तक गुरुचरणारविंदोंमें प्रणति करनेसे, मुख सत्यभाषणसे, विजयशील भुजबंध असामान्य पराक्रमसे, हृदय शुद्धवृत्तिसे, और कान शास्त्र श्रवणकरनेसे ऐश्वर्य के विनाही अत्यंत शोभाको प्राप्त होते हैं ॥ ६५ ॥

Without any regard to wealth, the hands of the good are naturally adorned by due charity, the heads by obedient bow to their elders, the mouths by speaking out truth, the ears by hearing the Śastras, the victorious arms by matchless valour, and their hearts by good moral character.

Cf.— " हस्तस्य भूषणं दानं सत्यं कंठस्य भूषणम् ।
श्रोत्रस्य भूषणं शास्त्रं भूषणै किं प्रयोजनम् " (सुभाषितरत्न-भाण्डागारे ५८ । २९९)

सम्पत्सु महतां चित्तं, भवत्युत्पलकोमलम् । आपत्सु च महाशैल, शिलसंघात कर्कशम् ॥ ६६ ॥

समृद्धिके समयमें महत्पुरुषों का चित्त कमल के समान कोमल होजाता है, परंतु आपत्तिकालमें वही चित्त महान् पर्वत शिलाके समान कठोरपन धारण करलेताहै ॥ ६६ ॥

In prosperity the heart of the great becomes as tender as a lotusflower, whereas in adversity it assumes the adamantine hardness of a mountain slab.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitavali* (सुभाषितावलि), at No. 200.

Cf.—(*a*) " सम्पत्तौ कोमलं चित्तं सावो रापदि कर्कशम् ।
सुकुमारं मधौ पत्रं तरोः स्यात्कठिनं शुचौ ॥ ३७ ॥
(कुसुमदेवस्य दृष्टान्तशतकम्)

(*b*) "It is the part of a great mind to be temperate in prosperity, resolute in adversity." (Seneca)

For the latter half of the stanza, Cf—

" पतिते व्यसने दैवाद्दारुणे दारुणात्मनि ।
संवर्मयति वज्रेण धैर्यं हि महतां मनः ॥" (अनर्घराघवे)

सन्तप्तायसि संस्थितस्य पयसो नामापि न ज्ञायते, मुक्ताकारतया तदेव नलिनीपत्रस्थितं राजते । स्वात्यां सागरशुक्तिमध्यपतितं तन्मौक्तिकं जायते, प्रायेणाधममध्यमोत्तमगुणः संसर्गतो जायते ॥ ६७ ॥

जैसे तपे लोहे पर पड़े वृष्टि के जलका तो नाम निशानभी नहीं रहता और कमलकेपत्र पर पड़ा हुवा वही जलविन्दु मोतीके समान दृष्टि आनेलगताहै और वही जलबिंदु स्वातिनक्षत्र में सागरशुक्तिके मुखमें पड़ने से साक्षात् ही मोती बनजाताहै वैसे ही अधम मध्यम और उत्तम गुणभी संसारमें प्रायः संसर्गसेही उत्पन्न होते हैं॥६७॥

A rain-drop if thrown upon a redhot iron is even deprived of its own existence, whereas if it happens to fall upon the leaf of a lotus plant it soon assumes the appearance of a beautiful pearl, and the same is again turned into a real pearl if it chances to drop into the mouth of a seashell in the auspicious time of the Swáti star. It is therefore to be inferred that the bad, mediocre, and good attributes of a thing are always to be traced to the company it keeps.

The verse stands in the Panchatantra (पंचतंत्र । १ । २५० ॥), and is quoted from that work by शार्ङ्गधर at No. 330.

Cf.—(a) "पुण्यं स्वातिजलं सरित्सुपतितं शुक्तासु मुक्ताजलं कर्पूरं कदलीदलेषु गरलं व्यालै स्थले कर्दमः ।
क्षीरं क्षीरनिधौ तदम्बुपतितं क्षारोदकं सागरे इच्छादानपरोपकारकरणं पात्रानुसारं फलम्" (सुभाषितरत्नभाण्डागारे).

(b) "Would you judge a man? find out who his friends are." (Fenelon)

(c) "If I touch my hand to a board, there is only a blunt sound; but if I touch it to the key of an instrument there is a musical sound. And the effect produced upon a person by that which he comes in contact depends upon what there is to be touched." (H. W. Beecher).

(d) "A man is known by the company he keeps." (N. V. Bápat's Beauties of English literature.)

(e) There is a Spanish proverb which says, "Tell me who you live with and I will tell you who you are."

यः प्रीणयेत्सुचरितैः पितरं स पुत्रो, यद्भर्तुरेव हितमिच्छति तत्कलत्रम् । तन्मित्रमापदि सुखे च समक्रियंय, देतत्त्रयं जगति पुण्यकृतो लभन्ते ॥ ६८ ॥

अपने सच्चरित्रसे पिता को प्रसन्न करे वही पुत्र, भर्तारके आज्ञावर्ती रहकर उसकाहित साधन करे वही स्त्री, और आपत्तिकाल तथा सुखावसरमें समान वर्ताव करे वही मित्र समझना चाहिये परंतु इन तीनों का लाभ संसारमें विरले पुण्यवानोंकोही प्राप्त होता है ॥ ६८ ॥

The name of a son is only deserved by him who pleases his father by his good actions: that of a wife by her who is entirely bent on looking after the welfare of her husband; and that of a friend by him who is equally sincere in adversity and prosperity, but the enjoyment of these three gifts (*i. e.* an obedient son, a loving wife, and a sincere friend) is only granted to virtuous persons.

Quoted anonymously in the Subhâshitâvali(सुभाषितावलि) at No.2829

Cf.—"स सुहृद्व्यसने यः स्यात्सपुत्रो यस्तु भक्तिमान् ।
सम्भृत्यो यो विधेयज्ञः सा भार्या यत्र निर्वृतिः॥ (पंचतंत्रम् ।५।३३७)

For the 2nd line. Cf—(*a*) "जा भत्तिभत्ता धम्मेकचित्ता ।
सा होइणारी घरापिआरी ॥"
(प्राकृतपिङ्गलसूत्रे द्वितीयपरिच्छेदे । ३७)

(*b*) " या सौन्दर्यगुणान्विता पतिरता सा कामिनी कामिनी "
(भवभूतिकृतगुणरत्नम् ।१०)

For the 1st line. Cf.—"कोऽर्थः पुत्रेण जातेन यो न विद्वान्न भक्तिमान्"
(पंचतंत्रम् । ५ । ४ ।)

For the 3rd line. Cf—(*a*) "A friend in need is a friend in deed"
(*b*) "Be the same to your friends in prosperity and adversity"
(Periander. G. T.)

एको देवः केशवो वा शिवो वा, ह्येकं मित्रं भूपति र्वा यति र्वा ॥ एको वासः पत्तने वा वने वा, वा ह्येका भार्या सुन्दरी वा दरी वा॥६९॥

इस संसारमें मनुष्यकी आराधनाके निमित यातो विष्णु भगवानही हैं और या शिव, मित्रताके अर्थ यातो राजाही है या यति, निवास के लिये यातो नगरही है या वन, और विलासके हेतु याता सुंदरस्त्रीही है और या पर्वतकी गुफा ॥ ६९ ॥

भावार्थ

जैसे प्रवृत्ति मार्ग में गमन करनेवालेके इष्टदेव विष्णु, मित्र राजा, निवास नगर, और स्त्री सुंदररूपवतीहोते हैं, वैसेही निवृत्ति मार्ग में गमनकरनेवाले के इष्टदेव शिव, मित्र यति, निवास वन, और भार्या पर्वतकी कंदरा समझना चाहिये ॥ ७० ॥

A wise man should worship either Vishnu or Shiva; make friends with a king or a hermit; inhabit a town or a forest; and seek the company of a handsome wife or a mountain den.

PURPORT. A man should either enjoy the world or give it up altogether. In the former case, he should worship Vishnu, befriend a king, inhabit a town, and marry a handsome woman; whereas in the latter, he should worship Siva, befriend a hermit retire to forest, and live in a mountain cave.

Cf—"एको नेता क्षत्त्रियो वा द्विजोवा एका भार्या वंशजा वा प्रियावा । एका विद्याऽध्यात्मिकी वा त्रयी वा एकंमित्रं भूपतिर्वा यतिर्वा ॥"
(सरस्वतीकण्ठाभरणम् । २ परिच्छेदः)

Mark that the 4th charana of this verse exactly corresponds with the 2nd charana of our text.

नम्रत्वेनोन्नमन्तः परगुणकथनैः स्वान्गुणा न्ख्यापयन्तः, स्वार्थान्सम्पादयन्तो विततपृथुतरारम्भयत्नाः परार्थे । क्षान्त्यैवाऽऽक्षेपरूक्षाक्षरमुखरमुखान्दुर्मुखान्दूषयन्तः, सन्तः साश्चर्यचर्या जगति बहुमताः कस्य नाभ्यर्चनीयाः ॥ ७० ॥

नम्रतासे उन्नतहोने वाले, परपुरुषों के गुणानुवादसे निजगुणकी प्रसिद्धि करने वाले, परहितसाधन में दत्तचित्तहोकर स्वार्थ संपादन करने वाले, निंदायुक्त कुवचन बोलनेवाले दुष्ट पुरुषों के मुखको अपनी असाधारण क्षान्तिसे कलंकित करने वाले, आश्चर्यजनक आचरणोंसे विभूषित और जगत्के माननीय सन्तजन किसमनुष्यके पूजन योग्य नहीं होते ? ॥ ७० ॥

Where are they who do not worship the wonderful virtues of the good that prove their greatness by humility, disclose their merits by dwelling at large upon the qualifications of others, achieve their ends by helping the undertakings of their fellowmen, and throw back the blame entirely upon the shoulders of their detracting enemies with a patient heart?

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. २८५.

Cf.—(२) "सौजन्यामृतसिन्धवः परहितप्रारब्धवीरव्रता
वाचालाः परवर्णने निजगुणालापे च मौनव्रताः
आपत्स्वप्यविलुप्तधैर्यनिचयाः संपत्स्वनुत्सेकिनो
माभूवन्खलवक्त्रनिर्गतविषज्वालातताः सज्जनाः ॥"
(सुभाषितरत्नभाण्डागारे ७२ । २१)

For the first line Cf.—"गुणा न गृह्णन्तु गुणो न निर्गुणै, प्रयाति दोषान्दक्ष दुर्जनः" ३ (वैराग्यनीदे चन्द्रप्रभचरिते १ सर्ग)

For the 3rd line of the stanza. Cf.—"In taking revenge, a man is but even with his enemy; but in passing it over, he is superior; for, it is a prince's part to pardon."

भवन्ति नम्रा स्तरवः फलोद्गमे, नवाम्बुभि र्भूरि विलम्बिनो घनाः । अनुद्धताः सत्पुरुषाः समृद्धिभिः,स्वभाव एवैष परोपकारिणाम्॥७१॥

जैसे फल आने के समय वृक्षनीचे की ओर झुकजाते हैं, और वर्षाके जलसे भरे हुए नवीन मेघभी पृथ्वीपर झूमने लगते हैं वैसे ही सत्पुरुषभी समृद्धि के समय नम्रताही प्रगट करतेहैं। इससे प्रत्यक्षहै कि नम्रता धारण करना परोपकारी जनों का स्वाभाविक लक्षणहै॥७१॥

As trees bend downwards at fruiting season, and new clouds lower to earth when carrying rain, so good men, instead of being proud of their affluence, naturally become meek and humble in prosperity. Humility is quite natural with the benevolent.

"The identical stanza occurs in the *Śakuntalā* (शकुन्तला)"
(K. T. Telang.)

Cf.—(*a*) "अप्यनावर्जिताः स्वेन फलभारेण संनताः ।
अर्भकैरपि गृह्यन्ते साधुसंतानशाखिनः ॥ २ ॥"
(वेङ्कटनाथस्यसुभाषितनीवी)

(*b*) फलसंपत्तीअ समोणाआईं तुङ्गाईं फलविपत्तीए ।
(त्या) (यवतानि) (नि) (त्या)
हिअआइ सुपुरिसाणं महातरूणं व सिहराईं ॥ ८२ ॥
(हृदयानि) (रुषाणां) (णा मिव) (शिखराणि)
(सातवाहनस्य गाथासप्तशती २ शतकम्)

श्रोत्रं श्रुतेनैव न कुण्डलेन, दानेन पाणिर्न तु कंकणेन । विभाति कायः करुणापराणां, परोपकारैर्न तु चन्दनेन ॥ ७२ ॥

करुणापरायण सत्पुरुषोंके कानोंकी शोभा शास्त्र श्रवण करने से होती है कुंडल धारण करनेसे नहीं होती, हाथोंकी शोभा दान देनेसे होती है कंकन पहननेसे नहीं होती, और इसही प्रकार उनके देहकी शोभाभी परोपकारकरने से होती है चंदनादि के लेपकरनेसे नहीं होती ॥ ७२ ॥

The body of those who are bent on sympathising with the misery of others is rendered beautiful by the performance of good to others and not by the application of sandal powder; the ears by hearing the Śastras and not by the wearing of rings; and the hands by giving in charity to the needy and not by adorning them with a pair of bracelets.

Cf.—" परोपकाराय फलन्ति वृक्षाः
परोपकाराय वहन्ति नद्यः ।
परोपकाराय दुहन्ति गावः
परोपकारार्थमिदं शरीरम्"
(सुभाषितरत्नभाण्डागार: १०८ । ११)

पापा न्निवारयति योजयते हिताय, गुह्यानि गूहति गुणान्प्रकटी करोति । आपद्गतं च न जहाति ददाति काले, सन्मित्रलक्षणमिदं प्रवदन्ति सन्तः ॥ ७३ ॥

अपने मित्र को पाप कर्मसे बचाना, उसके हितयुक्त काममें नियुक्तकरना, उसकी गुह्य बातों (अवगुणों) को गुप्त रखना, उसके गुणों को प्रगट करना और आपत्ति काल में उसका परित्याग न करके यथोचित सहाय देना, ये सब सत्पुरुषों के कहे हुए सन्मित्र के लक्षण हैं ॥ ७३ ॥

To keep off sin, to direct towards good, to conceal weaknesses, to proclaim merits, to help in adversity, and to give pecuniary assistance when necessary are the characteristic marks of a true and sincere friend as mentioned by the wise.

The stanza is also found in some copies of the Hitopadesa (हितोपदेश)

Cf.—(a) "दूरी करोति कुमतिं विमली करोति
चेत श्चिरंतन मघं चुलुकी करोति ।
भूतेषु किंच करुणां बहुलीकरोति
संगः सतां किमुन मङ्गल मातनोति" (रसगङ्गाधरे)

(b)—"Of all felicities the most charming is that of firm and gentle friendship. It sweetens all our cares, dispels our sorrows, and counsels us in all extremities. . . . . . . " (Seneca.)

(c)—"To assist a fallen friend is instinctive with noble natures." (Beattie).

पद्माकरं दिनकरो विकचीं करोति, चन्द्रो विकाशयति कैरवचक्रवालम् । नाभ्यर्थितो जलधरोऽपि जलं ददाति, सन्तः स्वयं परहितेषु कृताभियोगाः ॥ ७४ ॥

जैसै सूर्य कमल को खिलाताहै, चंद्रमा कुमुद समूह को विकसित करताहै और बिनायाचना किएही मेघ पृथ्वीपर जल की वर्षा करते हैं वैसेही सन्तजनभी परोपकार करनेके लिए स्वयमेव कटिबद्ध रहते हैं ॥ ७४ ॥

As the sun expands the petals of the lotus flowers, the moon blossoms the night lilies, and the rain cloud waters the whole world, all out of their own free will, so good men naturally help the interests of others without the slightest request being ever made to their liberal hearts.

Cf—(a) "As the sun does not wait for prayers and incantations to be induced to rise, but immediately shines, and is saluted by all; so do you also not wait for clappings of hands and shout and praise to be induced to do good, but be a doer of good voluntarily, and you will be believed as much as the sun." (Epictetus)

(b)"सत्पुरुषः खलु हिताचरणैरमन्दमानन्दयत्यखिललोक मनुक्त एव। आराधितः कथय केन करै रुदारै-रिन्दु विकासयति कैरविणीकुलानि । ७३ ।" (भामिनीविलासे अन्योक्त्युल्लासे).

एके सत्पुरुषाः परार्थघटकाः स्वार्थं परित्यज्य ये, सामान्यास्तु परार्थमुद्यमभृतः स्वार्थाविरोधेन ये । तेऽमी मानुषराक्षसाः परहितं स्वार्थाय विघ्नन्ति ये, ये निघ्नन्ति निरर्थकं परहितं ते के न जानीमहे ॥ ७५ ॥

जो मनुष्य स्वार्थका परित्याग करके परहित करते हैं वह निस्संदेह सत्पुरुषहैं, जो स्वार्थ की हानि न होने पर ही परोपकार करसकतेहैं वह साधारण पुरुष हैं और जो स्वार्थ के निमित्त परहित में विघ्नडालते हैं वह मनुष्यरूपी राक्षस हैं । परंतु जो मनुष्य निरर्थक ही परहित में हानि पहुँचाते हैं उनकी गणना किस श्रेणीमें होना चाहिए सो हम नहीं कह सकते ॥ ७५ ॥

Virtuous persons sacrifice their own interests for the good of others; whereas ordinary men are inclined to benevolent acts when they do not clash their personal good. Wicked persons (literally, human demons) ruin the prospects of others in the hope of selfinterest; but what are they who trouble others without any advantage to themselves is not known to me.

Quoted under (भर्तृहरि) in the (शार्ङ्गधरपद्धति) at No. 465.

Cf—(*a*) "To do an ill action is base; to do a good one which involves you in no danger, is nothing more than common; but it is the property of a truly good man to do *great* and good things though he risks every thing by it." (Maurisius).

(*b*) "सो जग जणमउ सो गुणमन्तउ जे कर परउअकार हसन्तउ । जो पुण परअआर विरुज्झइ तासु जणणि किंण थकइ वज्झइ । १६६ ।" (प्राकृतपिंगलसूत्रे २ परिच्छेदे)

(*c*) "परार्थप्रतिपन्नाहि नेक्षन्ते स्वार्थ मुत्तमाः । ९२ ।" (कथासरित्सागरे पंचलंबके २ तरंगे)

(*d*) "Self-sacrifice for the sake of others is always divine." (Pomponia).

क्षीरेणात्मगतोदकाय हि गुणा दत्ताः पुराते ऽखिलाः, क्षीरे ताप मवेक्ष्य तेन पयसा स्वात्मा कृशानौ हुतः । गन्तुं पावक मुन्मन स्तदभव द्दृष्ट्वा तु मित्रापदं, युक्तं तेन जलेन शाम्यति सतां मैत्री पुनस्त्वीदृशी ॥ ७६ ॥

पानी के दुग्धमें मिलते ही दुग्ध ने अपने सब गुण पानी को दे दिये । इस ही हेतु दुग्ध का संताप देख कर पानीभी अपनी आत्मा को अग्निमें हवन करने लगा। निज मित्र जलकी यह विपत्तिदेख दुग्ध मनमलीन हुवा और अग्नि में पडकर आत्मनाश करने लगा । इस उफनते हुए दुग्धकी फिर उसही जलके प्रोक्षण से शान्ति हुई । सत्पुरुषों की मित्रता ऐसी ही होती है ॥ ७६ ॥

When water was mixed with milk, the latter gave all its qualities to it. Consequently when water saw the distress of milk it began to burn itself. The sight of its friend's calamity much agitated milk and it went out of the pot to destroy itself on the burning embers. At this stage water came to its help and the milk soon became calm and cool. The friendship of the good is just like it.

For the general drift of the stanza, compare the noble lines of Dryden:

I had a friend that lov'd me ;
I was his soul ; he liv'd not but in me ;
We were so close within each other's breasts,
The rivets were not found that joined us fast.
That does not reach us yet: we were so mix'd,
As meeting streams ; both to ourselves were lost.
We were one mass, we could not give or take,
But from the same ; for he was I ; I He."

(John Dryden).

इतः स्वपिति केशवःकुलमित स्तदीय द्विषा-
मितश्च शरणार्थिनः शिखरिणां गणाः शेरते ।
इतोऽपि वडवानलः सहसमस्त संवर्तकै-
रहो विततमूर्जितं भरसहं च सिन्धोर्वपुः॥७७॥

अहो ! समुद्रकी सहनशिलता और उदारताभी कैसी आश्चर्यजनक और विचित्र है कि जिसके अन्तर्गत एक स्थानमें शेषशायी विष्णु भगवान शयन करते हैं और दूसरे में उनके शत्रुगण दानवों का परिवार वर्तमान है। यहाँपर इंद्रवज्रसे पक्षच्छेदन होनेके भयसे शरणआए हुए पर्वत शयन करतेहैं और वहाँ पर प्रलयोत्पादक अग्निसमूह के सहित वडवानल विद्यमानहैं ७७

भावार्थ

महाजन सबके आश्रयभूत होतेहैं ।

The vastness, strength, and power of endurance of the ocean are truly wonderful as evidenced by the following fact: Here in one place, sleeps into its bosom the god *keshava*, and there in another are seen the entire family of the demons, the hereditary enemies of His race ; here under its hospitable roof are lying the refugee mountains who have sought its shelter from the fear of Indra's thunderbolt, and there again we find the *Badawâ* fire together with *Sambartaka*, the fires of universal destruction.

PURPORT

The great and good shelter all.

Quoted under Bhartrihari (भर्तृहरि) in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति । १०९३) and anonymously in the *Subhâshitâvali* (सुभाषितावलि । ८८६). The verse is also found in the सरस्वतीकंठाभरण (चतुर्थपरिच्छेदः)

Cf—" मैनाकादिभिरद्रिभिर्मघवतः संत्रस्य यत्रास्यते
चण्डार्चिर्भगवानुदेति च यतो यत्रास्तमभ्येति च ।
शेते क्वापि निलीय यस्य जगतां कुक्ष्येकदेशे पति-
र्गाम्भीर्यश्रियमस्य कस्तुलयितुं वारांनिधेरर्हति " (सुभाषितावलिः)

तृष्णां छिन्धि भजक्षमां जहि मदं पापेरतिं
मा कृथाः,सत्यं ब्रूह्यनुयाहि साधुपदवीं सेवस्व
विद्वज्जनान् । मान्यान्मानय विद्विषोऽप्यनु-
नय प्रच्छादय स्वान्गुणा,न्कीर्तिं पालय
दुःखिते कुरु दया मेतत्सतां लक्षणम् ॥ ७८ ॥

तृष्णाका छेदन कर,क्षमा का अवलंबनकर,अभिमान का त्यागकर, पापकर्ममें प्रीति मतरख, सत्यका भाषण कर, साधुजनों का अनुसरण कर, पंडितों की सेवाकर, मान्यजनों का समादर कर, शत्रुगणों कोभी प्रसन्न कर निजगुणों की प्रशस्ति मतकर, सुयशका पालनकर और दीन दुःखित मनुष्यों पर दयाकर। ये सब सत्पुरुषोंके लक्षणहैं ॥ ७८ ॥

To curtail the desires, to be forgiving to the faulty, to give up conceit, to dislike crime, to tell the truth, to walk on the right path, to serve the learned, to respect the honourable, to please even the enemies, to conceal one's merits, to be careful of fame, and to sympathise with the miserable, are the characteristic qualities of the good.

Cf.—साधु वही जिनके क्षमा, दया कीर्ति सत प्रीति ।
मान पाप तृष्णा रहित, विद्यारसिक सुनीति ॥

(रसिक कवि)

मनसि वचसि काये पुण्यपीयूष पूर्ण, स्त्रिभुवन मुपकारश्रेणिभिः पूरयन्तः । परगुणपरमाणू न्पर्वतीकृत्य नित्यं, निजहृदि विकसन्तः सन्ति सन्तः कियन्तः ॥ ७९ ॥

मनसे वचनसे और कायासे सदा अमृतवर्षाकरनेवाले, लगातारउपकारसे त्रिभुवनको पूर्णकरनेवाले, और परमाणु मात्र दूसरे के गुणों को पर्वताकार विस्तृतमानकर शुद्धान्तःकरणसे प्रफुल्लित होनेवाले संत जन इस संसार में विरले ही होते हैं ॥ ७९ ॥

There are only a few of such good persons as being full of the nectar of virtue can be equally candid in their hearts, words, and deeds ; can please the three worlds by doing incessant good to others ; and can, by extolling a particle of meritorious qualifications in their fellowmen, feel a consummate amount of happiness in their heart of hearts.

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cf. (a) " वदनं प्रसादसदनं सदयं हृदयं सुधामुचो वाचः ।
करणं परोपकरणं येषां केषां न ते वंद्याः" (सुभाषितरत्नभाण्डागारः ७१ । ९०)

(b) " भुवनान्युपकाराणां श्रेणिभिः प्रीणयन्तिते " २८ (श्रीकृष्ण कवेः मन्दारमरन्दचम्पूः)

(c) " यथाचित्तं तथा वाचो यथा वाचस्तथा क्रियाः ।
चित्ते वाचि क्रियायां च साधूनामेकरूपता " (सुभाषित रत्नभाण्डागारः ६९ । ३७)

**किं तेन हेम गिरिणा रजताद्रिणा वा, यत्राश्रि-
ताश्च तरवस्तरवस्त एव । मन्यामहे मलय
मेव यदाश्रयेण, कंकोलनिम्बकुटजान्यपि
चन्दनानि ॥ ८० ॥**

सुमेरु के सुवर्ण रूप और कैलासके रजतमय होनेसे संसार को किसी प्रकारका लाभ नहीं, क्योंकि इनके ऊपर उगने वाले वृक्ष अन्यान्यवृक्षों के समानही बने रहतेहैं।हमारी समझमें तो मलयाचलही धन्यहै कि जिसके आश्रयसे कंकोल निम्ब (नीम) और कुटज जैसे कटुवृक्षमीचंदनतरु होजातेहैं ॥ ८० ॥

What advantage is there in the existence of either the *Sumeru* (the golden mountain) or the *kailāsa* (the silver mountain) if trees growing on them are in no way superior to their class as found all over the earth ? We. therefore, esteem the *Malaya* to be the best mountain in the world because it has the power and goodness to change even the bitterest trees of *Kunkola*, *Neem*, and *Kutaja* into those of the fragrant sandal.

This stanza which is quoted anonymously in the *Sárngadhara-paddhati* (शाङ्गधरपद्धति । १०६७) and the *Subhárhitávali* (सुभाषितावलि । १००६) forms the 12th śloka of *Vetálabhatta's Nitipradipa* (वेतालभट्ट कृतनीति प्रदीप).

cf (a) " आत्मार्थं जीवलोकेस्मिन्कोन जीवति मानवः ।
परं परोपकारार्थं यो जीवति स जीवति॥" (सुभाषितरत्नभाण्डागारः १०८।६)

(b) " रागिणि नलिने लक्ष्मीं दिवसो निदधाति दिनकरप्रभवाम् ।
अनपेक्षितगुणदोषः परोपकारः सतां व्यसनम्" (हर्षचरितस्य पंचमोल्लासे).

(c) श्रीखण्डाचलगण्डशैलशिखरप्रान्ताटवीसंस्थिताः
पाटीरानिभवान्ति शाल्मलिमुखा निःसारभूमीरुहाः १४" (मधुसूदनकवेरन्यापदेशशतके)

(d) Also the 48th stanza of the Annyápadeśaśataka.

रत्नैर्महार्हैं स्तुतुषु र्न देवा, न भेजिरे भीमविषेण भीतिम् । सुधां विना न प्रययुर्विरामं, न निश्चितार्थाद्विरमन्ति धीराः ॥ ८१ ॥

समुद्र मथन करने के समय देवता नानाप्रकारके अमूल्यरत्नोंका लाभ होजाने से संतुष्ट न हुए और न वे तक्षक की भयानक विषज्वालासे ही भयभीत हुए परंतु जब तक उनको अमृतकी प्राप्ति नहुई तब तक आविचल परिश्रम करते रहे और उन्होंने कुछभी विश्राम नालिया । इसही प्रकार धैर्यवान् मनुष्यभी अपने विचारे हुए कार्यको संपूर्ण किए विना कदापि नहीं रहते ॥ ८१ ॥

At the time of churning the curd ocean the celestial beings were not satisfied merely with the possession of the precious jewels, but they continued in their difficult task without entertaining the least fear from the deadly poison of Bâsuki till they obtained the desired nectar. Resolute persons can never stop from their undertakings till they achieve their desired ends.

For the point of the stanza cf—

(a) " प्रारब्धे ह्यसमाप्ते कार्ये शिथिलीभवन्तिकिं सुधियः ११५ "
(कथासरित्सागरेशशाङ्कवतीलंबके १५ तरंगे)

(b) " असिद्धार्था निवर्तंते नहि धीराः कृतोद्यमाः " ११४ (कथा. स. सा. चतुर्दारिक लंबके ३ तरंगे)

(c) आरब्धा ह्यसमाप्तैव किं धीरै स्त्यज्यते क्रिया । २३४ "
(कथास. स. नरवाहनदत्तजननलंबके २ तरंगे).

क्वचिद्भूमौ शायी क्वचिदपि च पर्यंकशयनः, क्वचिच्छाकाहारी क्वचिदपि च शाल्योदन रुचिः । क्वचित्कन्थाधारी क्वचिदपि च दिव्याम्बरधरो, मनस्वी कार्यार्थी न गणयति दुःखं न च सुखम् ॥ ८२ ॥

निजकार्यके सिद्ध करनेमें कटिबद्ध हुए मनुष्य कभी तो भूमिशयन और कभी पर्यङ्कशयन, कभी शाक पातका आहार और कभी दालभातका उत्तम भोजन, कभी फटी पुरानी कंथा और कभी सुंदरसुंदर वस्त्र अंगीकार करते हुए दुःख और सुख की ओर तनिकभी ध्यान नहीं देते ॥ ८२ ॥

Sleeping sometimes on the bare earth and sometimes on a luxurious sofa, sometimes living on the poor vegetables and sometimes feasting on the delicious table of rice and other dainties, sometimes covering the body with worn out rags and sometimes adorning it with a costly apparel, a wise and strong minded man pays but little heed to the miseries and pleasures of the world when he is bent on accomplishing his heart's end

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Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No 2040.

Cf—(*a*) " त्रिविक्रमोऽभूदपिवामनोऽसौ सशूकरश्चेति स वै नृसिंहः ।
नीचैरनीचै रतिनीचनीचैः सर्वै रुपायैः फलमेव साध्यम्" ५
(घटकर्परस्य नीतिसारे)

(*b*) "अपमानं पुरस्कृत्य मानं कृत्वा च पृष्ठतः ।
स्वकार्यं साधये धीमान् कार्यभ्रंशो हि मूर्खता"
(सुभाषितरत्नभाण्डागारे २५८ । ३०८)

The verse 4038 as given below is ascribed to भर्तृहरि in the शार्ङ्गधरपद्धति.

"क्वचित्कंथाधारी क्वचिदपिच दिव्याम्बरधरः ।
क्वचिद्भूमौ शय्या क्वचिदपिच पर्यंक शयनः ।
क्वचिद्भिक्षाप्रवृत्तिः क्वचिदपि चमिष्टाशनरुचि-
महात्मा योगज्ञो न गणयति दुःखं न च सुखम् ॥"

ऐश्वर्यस्य विभूषणं सुजनता शौर्यस्य वाक्संयमो, ज्ञानस्योपशमः श्रुतस्य विनयो वित्तस्य पात्रेव्ययः । अक्रोध स्तपसः क्षमा प्रभवितुर्धर्मस्य निर्व्याजता, सर्वेषामपि सर्वकारणमिदं शीलं परं भूषणम् ॥ ८३ ॥

ऐश्वर्यका आभूषण सज्जनता, सूरवीरताका वाक्संयम, ज्ञानका शांति भाव, शास्त्रका विनय, धनका पात्र दान, तपका भूषण क्रोधका नहोना, सामर्थ्यवानका क्षमा, और धर्मका भूषण निष्कापट्य है । परंतु सुशील सब मनुष्यों के लिए समस्त आभरणों का मूलकारण और उत्तमोत्तम आभूषणहै ॥ ८३ ॥

The value of prosperity is much increased by gentlemanliness, that of personal valour by proper control of speech, that of knowledge by calmness, that of learning by humility, that of wealth by due charity, that of religious devotions by calmness (lit. absence of angar), that of power by forgiveness, and that of virtue by candour and sincerity of heart; but good conduct is the best ornament for all, because it heightens the worth of all the aforesaid merits.

Quoted anonymously in the *Subhâshitâvali*(सुभाषितावलि) at No.3054. It also stands in the *Sûktâvali* (सूक्तावलि १९).

Cf—(*a*) " वचो हि सत्यं परमं विभूषणं गजाङ्गनायाः कृशता कटौ तथा । द्विजस्य विद्यैवपुन स्तथा क्षमा शीलं हि सर्वस्य नरस्य भूषणम् ॥"

(सुभाषितरत्नभांडागारः)

(*b*)—" किं भूषणाद्भूषणमस्ति शीलम् ८ "

(शंकराचार्यकृतप्रश्नोत्तरमालायाम्)

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु,
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ।
अद्यैव वा मरणमस्तु युगान्तरे वा, न्याय्या
त्पथः प्रविचलन्ति पदं न धीराः ॥ ८४ ॥

नीतिधुरंधर मनुष्य चाहे निंदा करें चाहे स्तुति, लक्ष्मी आवे अथवा जाय, मृत्यु चाहे आजही होजाय या युगान्तर में हो, धैर्यवान् मनुष्य न्यायमार्गसे इधर उधर एक पदभी कदापि नहीं होसकते ॥ ८४ ॥

No matter, whether the wise (or the moralists and politicians) may hate or praise, the goddess of wealth may come or go as she pleases, and death may happen either today or as far off as in remote ages. the good, intelligent and resolute persons can never deviate a step from the path of right they have chosen for themselves.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Śárngadharapaddhati* (शार्ङ्गधरपद्धति । २२५), and anonymously in the *Subháshitávali* (सुभाषितावलि । २७८).

Cf. (a)—"चलन्ति गिरयः कामं युगान्तपवनाहताः ।
कृच्छ्रेऽपि न चलत्येव धीराणां निश्चलं मनः ॥ "
(सुभाषितरत्नभांडागारः ११२ । २)

(b)—"त्यजन्त्युत्तमसत्वा हि प्राणानपि न सत्पथम् " ४२
(कथासरित्सागरे शशाङ्कवतीलंबके २५ तरंगे)

(c)—"अपि स्फुटति विन्ध्याद्रौ वाति वा प्रलयानिले ।
गुरुशास्त्रानुगो मार्गः परित्याज्यो न धीमता " (योगवासिष्ठे).

भग्नाशस्य करण्डपीडिततनोर्म्लानेन्द्रियस्य क्षुधा, कृत्वाऽऽखुर्विवरं स्वयं निपतितो नक्तं मुखे भोगिनः । तृप्तस्तत्पिशितेन सत्वरमसौ तेनैव यातः पथा, लोकाः पश्यत दैव मेवहि नृणां वृद्धौ क्षये कारणम् ॥ ८५ ॥

जीवन से निराश, पिटारि में बंद हुवा और शिथिल शरीरवाला सर्प जब क्षुधासे अत्यंत व्याकुलहो रहाथा तब रात्रिके समय एक चूहा (मूषक) किसी खाद्य-पदार्थ की आशंका से पिटारी छेद करके उसके भीतर गया और जातेही उस सर्पका ग्रास बना कि जिसकी क्षुधा निवृत्त हुई और वह उसही मार्गसे शीघ्र बाहिर निकल कर स्वतंत्रभी होगया । इसलिए हेमनुष्यो ! तुमको उचित है कि अपनी वृद्धि और क्षयका कारण एकमात्र दैवही को समझते रहो ॥ ८५ ॥

One night a mouse cut out a hole into a bamboo basket, and thus entering into its interior, it became the morsel of a hungry serpent that had long been imprisoned there, and consequently deprived of all power and hope of further life; but having appeased its hunger by the flesh of the mouse God had sent it, it now came out of its prison by the same path and became a free creature. Here you see that fate and fate alone is the real cause of good and evil to all men.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि), at No. 3143.

Cf.—"अभद्रंभद्रं वा विधिलिखितमुन्मूलयति कः" (कथा सरित्सागरे)

In the *Bhartriharinirveda* (भर्तृहरिनिर्वेद) the hero (i. e. भर्तृहरि) is made to say : "भवितव्यता भगवती वस्तुप्रियमप्रियं वापि ।

घटयितु मथविघटयितुं प्रभवति पुरुषस्य कोदोषः "

(भर्तृहरिनिर्वेदम्)

आलस्यं हि मनुष्याणां, शरीरस्थो महा
न्रिपुः । वास्त्युद्यमसमो बन्धुः, कुर्वाणो नाव-
सीदति ॥ ८६ ॥

आलस्य, मनुष्योंके शरीरमें बैठा हुवा बडा भारी शत्रु है और उद्यम उनका हितसाधन करने वाला अस-मान्य बंधु है । उद्यमकरके कभी पछताना नहीं पड़ता८६

भावार्थ

आलस्य अत्यन्त हानिकारक और उद्यम सर्वोत्तम सहायक है ॥

There can be no shadow of doubt that idleness is the greatest enemy of mankind, sitting within their own bodies. Industry is man's matchless friend, as no one can ever have the least cause for repentance and misery by being active or industrious.

PURPORT.

To be idle is to be one's own enemy but to be active is equivalent to the possession of the best of friends.

For the point of the stanza compare the well-known English proverb——

" God helps those who help themselves."

Though at first sight this will not appear an exact parallel to the text, yet a little reflection will convince a thoughtful reader of the precise similarity of the powerful thought of the above adage which lays it down that to be active is to secure the help of God, the best of friends.

छिन्नोऽपि रोहति तरुः, क्षीणोऽप्युपचीयते पुनश्चन्द्रः । इति विमृशन्तः सन्तः, सन्तप्यन्ते न ते विपदा ॥ ८७ ॥

कटा हुवा वृक्ष फिरभी हराभरा होजाता है और क्षिण हुवा कलाहिन चंद्रमाभी फिर वृद्धिको प्राप्तहोताहै। यह विचार करके सत्पुरुष अपनी विपत्तिसे दुःखित नहीं होते ॥ ८७ ॥

When beset with difficulties the virtuous can pass them over with great patience without the least disturbance in their hearts ; because, they are conscious of the fact that a plant by being pruned is sure to grow up again with renewed vigour, and the crescent moon is certain to develop into her full splendour and glory.

Cf—(*a*) " We must not despair in sorrow, because it is only a prediction and an assurance that brighter days await us."

(Reynold's Loves of the Harem Vol. II).

(*b*) " आपत्सु च न मुह्यन्ति नराः पण्डितबुद्धयः" (विदुरनीतिः)

(*c*) " What jars the thoughtless world today,
And drapes the land tomorrow,
May be Gods' own paternal way
Of blessing all tomorrow." (Whittier)

नेता यस्य बृहस्पतिः प्रहरणं वज्रं सुराः सैनि-काः, स्वर्गोदुर्गं मनुग्रहः किल हरे रैरावतो वारणः । इत्यैश्वर्यबलान्वितोऽपि बलभिद्भग्नः परैः संगरे, तद्युक्तं ननु दैव मेव शरणं धिग्धिग्वृथा पौरुषम् ॥ ८८ ॥

बृहस्पति के समान गुरु (मंत्री), वज्रके समान आयुध, देवताओंके समान योद्धा, स्वर्गके समान दुर्ग, विष्णुके समान अनुग्राहक, और ऐरावतके समान जिसके वाहन है वह अनुपम ऐश्वर्य का स्वामी इंद्रभी जब संग्राममें शत्रुओं से पराजित होचुकाहै तो मनुष्यों का वृथा पौरुष तो सर्वथा धिकारयुक्तहै । इस दशामें दैवही सबका शरण है ॥ ८८ ॥

When we see that Indra, the lord of gods and the special favourite of Hari, who was so fortunate as to have Mercury for his prime minister (lit. leader), lightning for his weapon, the celestial beings for his army, the heavens for his citadel, and *Airâwat* for his elephant, was even defeated in battle by his enemies, the demons, it is proper for us to have full reliance on Fate, and relinquish the fruitless trust in our individual efforts.

This stanza which is, according to Dr. Peterson and Pandit Durga Prasada, also found in the *Atmânushâsankâryam* (आत्मानुशासनकाव्य) is quoted anonymously in the *Subhâshitâvali*, at No. 3161.

Cf (*a*)—"पाण्डववंसहि जन्म करीजे संपअ अज्जिय धम्मक दीजे ।
सा ए जुहिट्ठिर संकट पाआ देवक लेखिअ केण मिटाआ १०२
(प्राकृतपिंगलसूत्रे २ परिच्छेदे)

(*b*)—"When we reckon without Providence, we often have to reckon twice. We should trust every thing to Providence."
(Madame De Senigne).

कर्मायत्तं फलं पुंसां, बुद्धिः कर्मानुसारिणी । तथा ऽपि सुधिया भाव्यं, सुविचार्यैव कुर्वता ॥ ८९ ॥

यद्यपि यह सत्य है कि मनुष्य जैसा कर्म करता है वैसाही फलपाताहै और मनुष्यों की बुद्धि भी उत्तमाधम कर्मानुसारही उत्तमाधम होतीहै तथापि मतिमानों को उचितहै कि जो कार्य करें वह पूर्ण विचारके साथही करें ॥ ८९ ॥

Although the result of his actions is in accordance with his *Karma* or previous destiny, and the circuit of his intelligence is also defined by same, a wise man should still undertake to do a thing after careful consideration.

For the first *charana* of the stanza, Cf—

"इह वा पूर्वभवे वा स्वकर्मणैवार्जितं फलं यद्यत् ।

शुभमशुभं वा तत्तद्भोगोऽप्यप्रार्थितो भवति ७२॥" (प्रबोधसुधाकरे).

For the point of the stanza, Cf.—

"रसिक कार्य भल होय लघु, चाहे होय महान ।

पण्डित पूर्ण विचार कर, करत सदा धीमान. ॥" (रसिक कवि)

खल्वाटो दिवसेश्वरस्य किरणैः सन्तापितो मस्तके, वाञ्छन्देशमनातपं विधिवशात्तालस्य मूलंगतः। तत्राप्यस्य महाफलेन पतता भग्नं सशब्दं शिरः, प्रायो गच्छति यत्रभाग्य रहितस्तत्रैव यान्त्यापदः ॥ ९० ॥

सूर्य की किरणोंसे पीडित होकर एक खल्वाट (गंजे सरका मनुष्य) सूर्यके आतपसे रहित शीतल स्थान को ढूंढ़ता २ दैवयोगसे एक तालवृक्षके नीचे जा निकला, परंतु वहां परभी उसके भाग्य में सुख नथा, क्योंकि उसके यहां पहुंचते ही एकतालफल ज़ोरके साथ उसके मस्तकपर गिरा किजिससे उसका शिर फट गया । इससे प्रत्यक्ष है कि भाग्यहीन मनुष्य जहां जाताहै विपत्तिभी प्रायः उसके साथसाथही गमन कियाकरती है ॥ ९० ॥

A baldheaded person being once pained with the scorching rays of the sun betook himself to the foot of a palmyra tree, but unfortunately when he reached its cool shade a big cocoanut fell with a tremendous noise upon him, and thus broke his pate. It is, therefore, generally true that the feet of the unlucky are always dogged by misfortunes.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sârngaddharapadhati* (शार्ङ्गधरपद्धति । २४३७) and under *Diviro Devâditya* (दिविरदेवादित्य) in the *Subhâshitâvali* (सुभाषितावलि), at No. 3141.

गजभुजङ्गमयो रपि बन्धनं, शशिदिवाकरयो ग्रहपीडनम् । मतिमतां च विलोक्य दरिद्रतां, विधि रहो बलवानिति मे मतिः ॥ ९१ ॥

हाथी और सर्पका बंधन, चंद्र और सूर्य का ग्रहण, और मतिमानों का दारिद्र्य देखकर मेरी यह संमति है कि विधाताकी गतिही सब बातोंमें प्रबलहै ॥ ९१ ॥

Seeing the eclipses of the sun and the moon, the capture of elephants and snakes, and the poverty of the wise, I am led to think that the power of fate is always supreme.

Quoted anonymously in the *Subhâshitâvali (3125)* and the *Śârngadharapaddhati (448)*. It forms the 4th śloka of *Vetâlabhatta's Nîtipradîpa*. (वेतालभट्टकृतनीतिप्रदीप). The stanza is also found in the *Panchatantra* (पंचतंत्र।२।११) and the *Hitopadeśa I. 38*. (हितोपदेश१-३८

Cf—(*a*) जातः सूर्यकुले पिता दशरथः क्षोणीभुजामग्रणी
सीता सत्यपरायणा प्रणयिणी यस्यानुजो लक्ष्मणः ।
दोर्दण्डेन समो न चास्ति भुवने प्रत्यक्षविष्णुः स्वयं
रामो येन विडम्बितोऽपिविधिना चान्ये परे का कथा १०"
(हलायुधस्य धर्मविवेके)

(*b*) " अवश्यंभाविनो भावा भवन्ति महता मपि ।
नग्नत्वं नीलकंठस्य महाहिशयनं हरेः"
(सुभाषितरत्नभाण्डागारे १३६ । २८)

सृजति तावदशेषगुणाकरं, पुरुष रत्न मलङ्करणं भुवः। तदपि तत्क्षणभङ्गि करोति चे, दहह कष्टमपण्डितता विधेः ॥ ९२ ॥

बड़े खेदका विषयहै कि सारे गुणोंकी खान और पृथ्वी को शोभादेनेवाले मनुष्यरत्नकी रचना करके भी विधाता उसकी देहको क्षणभंगुर बनादेताहै, इससे निस्संदेह विधाता की मूर्खताही प्रतीत होतीहै ॥ ९२ ॥

The ignorance of Bidhi, the Creator, is truly pitiable ; for having created man, the storehouse of all merits and the ornament of the whole terrestrial globe he sadly errs in making his life the most transitory of all.

Quoted anonymously in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति १४०००) and under *Phalguhastini* (फल्गुहस्तिनी) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3126.

Cf.—"भूभूषण नररत्नकी, रचना कर पुनि भूल ।

वाहि देह भंगूर करत, विधि मूरखता मूल" (रसिक कवि).

पत्रं नैव यदा करीरविटपे दोषो वसन्तस्य किं, नोलूकोऽप्यवलोकते यदि दिवा सूर्यस्य किं दूषणम्॥धारा नैव पतन्ति चातकमुखे मेघस्य किं दूषणं, यत्पूर्वं विधिना ललाटलिखितं तन्मार्जितुं कः क्षमः ॥ ९३ ॥

यदि करीर (कैर) के वृक्ष के पत्र नहीं आते तो इसमें वसन्तका क्या दूषणहै ? यदि उलूकको दिनमें नहीं दीखता तो सूर्य नारायणका क्या दोषहै? और यदि चातकके मुखमें जलधारा नहीं गिरती तो इसमें मेघका क्या अपराधहै? इन बातोंसे प्रत्यक्ष है कि विधाता ने जो कुछ ललाटमें लिखदियाहै उसे मिटानेको कोई भी समर्थ नहीं होता ॥ ९३ ॥

What fault can justly be attributed to (1) the spring, if the thorny plant of *karîra* is not covered with leaves, or (2) the sun, if the owl is unable to see in broad day light, or (3) the raincloud, if the rain drops do not fall into the mouth of the *Châtaka*? What has been previously written in one's forehead can never be obliterated by his utmost efforts.

For the 1st line, Cf.—"प्राप्ते वसन्तमासे वृद्धिं प्राप्नोति सकलवनराजिः यन्न करीरे पत्रं तत्किं दोषो वसन्तस्य ।" (सुभाषितावलिः)

For the 2nd line, Cf—"यस्मिन्नम्बुरुहाणि जातसुहृदप्रेमाणि यस्मिन्घना
नन्दं विंदति चक्रवाकपटली यस्मिन्प्रसन्नादिशः ।
तस्मिन्विश्वविकाशि तेजसि रवौ रुज्यत्युलूकोनचे
द्धानिः कैव तदारवेः परमसौ हास्यास्पदं जायते॥
(मधुसूदनस्यान्यापदेशशतके)

For the 3rd line, Cf.—"म्लानान्भूमिरुहोऽभिषिश्च परितः शुष्काः स्तवन्ती पुन
र्धाराभिः परिपूरय प्रतिदिशं संप्लावयोर्मीमिमाम् ।
अंभोवाह परं त्वकीर्तितिमिदं पानीयपानाशया
स्तोकोऽसौ भवदेकवृत्ति रनिशं यद्रारटीत्याकुलः २०
(मधुसूदनकवेरन्यापदेशशतके)

For the 4th line, Cf.—" यद्दैवेन ललाटपट्टलिखितं तत्प्रोज्झितुं कःक्षमः ॥ ३ ॥
(वेतालभट्टस्यनीतिप्रदीपे)

नमस्यामो देवान्ननु हतविधेस्तेऽपि वशगा
विधिर्वन्द्यः सोऽपि प्रतिनियतकर्मैकफलदः ।
फलं कर्मायत्तं किममरगणैः किंच विधिना
नमस्तत्कर्मभ्यो विधि रपिन येभ्यःप्रभवति९४

देवतागण यद्यपि हमारे वन्दनीय हैं परंतु वह सब विधिके वशीभूतहैं, विधाताभी केवल प्रारब्धानु सार फल देताहै और यह फल मनुष्योंके पूर्व संचित शुभाशुभ कर्मानुसारही शुभाशुभ होतेंहैं । इसलिए हमको उचित है कि देवता और विधाताको छोड़कर उन कर्मोंकोही प्रणाम करें कि जिनके प्रतिकूल विधाताभी कुछ नहीं करसकता ॥ ९४ ॥

We bow respectfully to gods, but alas! they are all subject to *Bidhi* (Fate), who though worthy of worship is competent only to award according to a preordained destiny which is again the certain consequence of our own acts done in a series of former existences. We should, therefore, do well to give up our adorations for Gods and Fate, and take ourselves to the worship of our past actions over which Fate herself has not the least control.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि । ३०७९) and under भर्तृहरि in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति ।४३६). It also forms the opening stanza of the *Sântiśataka* (शान्तिशतक).

Cf.—" यत्कर्मबीजमुप्तं येन पुरा निश्चितं सतद्भुंक्ते ।
पूर्वकृतस्य हि शक्यो विधिनाऽपिकर्तुं मन्यथाभावः ॥ ८० ॥
(कथासरित्सागरेशशांकवतीलंबके १९ तरंगे)

ब्रह्मा येन कुलालवन्नियमितो ब्रह्माण्ड भाण्डोदरे, विष्णुर्येन दशावतारगहने क्षिप्तो महासङ्कटे । रुद्रो येन कपालपाणिपुटके भिक्षाटनं कारितः, सूर्यो भ्राम्यति नित्यमेवं गगने तस्मै नमःकर्मणे ॥ ९८ ॥

जिसके प्रभावसे ब्रह्मा इस ब्रह्मांडभांडोदरके मध्यमें कुह्मारके समान काम कर रहाहै, विष्णु भगवान मत्स्यादि दशावतार ग्रहण करनेके महासंकटमें पड़ेहुएहैं, रुद्र कपालपुट हाथमें लिए घरघर भिक्षाटन कररहेहैं और सूर्यनारायण नित्यप्रति आकाशमें भ्रमण करतेहैं उस कर्म को हमारा नमस्कार है ॥९५ ॥

Bow to that *Karma* (Past actions) through whose influence the Creator (Brahma ब्रह्मा) is continually working like a potter into the interior of the vessel of the universe, the Protector (Vishnu विष्णु) is thrown into a series of misfortunes by assuming the wellknown ten incarnations. the Destroyer (Shiva शिव) is made to beg from door to door with a skull in hand, and the sun is compelled to revolve incessantly into the sky.

This stanza which stands as the 4th in the *Ashtaratna* (अष्टरत्न) is quoted under भर्तृहरि in the *Śārngadharapaddhati* (शार्ङ्गधरपद्धति), at No. 435 and anonymously in the *Subhāshitāvali* (सुभाषितावलि) at No. 3102.

Cf.—"रामो येन विडम्बितो मृदुमयश्चंद्रः कलंकीकृतः
क्षाराम्बुः सरितांपतिश्च नहुषः सर्पः कपाली हरः ।
माण्डव्यो मुनिशूलपीडिततनुर्भिक्षाभुजः पाण्डवा
नीतो येन रसातलं वलिरसौ तस्मै नमः कर्मणे" (सुभाषितरत्नभांडागारः १४० । १०८)

नैवाकृतिः फलति नैव कुलं न शीलं, विद्याऽपि नैव न च यत्नकृताऽपि सेवा । भाग्यानि पूर्वतपसा खलु सञ्चितानि, काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ ९६ ॥

शरीरकी सुंदरता, कुल, शील, विद्या और यत्नपूर्वक की हुई सेवा ये कोईभी किसी काम नहीं आते, किंतु अवसर आनेपर पूर्व संचित प्रारब्धही वृक्षादिके समान मनुष्यको नानाप्रकारके फलदेते हैं ॥ ९६ ॥

It is not the result of handsome person, nor that of his noble birth, nor that of his learning, nor that of attentive service of his master, but it is only the necessary consequence of a man's fortune as made up of his past good and virtuous actions that enables him to enjoy the pleasures and happiness of this world.

Quoted under *Aśvaghósha* (अश्वघोष) in the *Subhâshitâvali* (सुभाषितावलि), at No. 3100.

Cf.—(*a*) "विनाऽपि प्राक्तनं कर्म न दाता कोऽपि कस्यचित्
आगर्भाज्जन्तु रश्नाति पूर्वकर्मतरोः फलम् । १०९ ।"
(कथासरित्सागरे रत्नप्रभालंबके ६ तरंगे)

(*b*) "भाग्यं फलति सर्वत्र नच विद्या नच पौरुषम् ।
समुद्रमथनाल्लेभे हरिर्लक्ष्मी हरो विषम् ॥ "

(*c*) "जन्मान्तरे शुभमथाप्यशुभं यदेव यैरर्जितं स्वपरिणामवशेन कर्म ।
तद्योग्यमेव फलमिष्टमनीप्सितं वा तैः प्राप्यते किमिति शोचसि हेतुहीनम्"
(वीरनन्दिप्रणीत चंद्रप्रभचरितम् २ सर्गः)

वने रणे शत्रुजलाग्निमध्ये,महार्णवे पर्वतमस्तके च । सुप्तं प्रमत्तं विषमस्थितं वा, रक्षन्ति पुण्यानि पुरा कृतानि ॥ ९७ ॥

वन, रण, शत्रु जल, अग्नि और गहन समुद्र के मध्यवर्ती, अथवा पर्वत शिखर पर स्थित अथवा सुप्त, वा प्रमत्त वा संकटस्थ मनुष्य की रक्षा केवल प्राचीन जन्मके शुभ कर्मों सेही होती है ॥ ९७ ॥

It is only the virtuous actions of his former lives which protect a man from injury and danger when he is thrown into the midst of a dense forest, a raging battle field, a crowd of enemies, a deep ocean, and a burning fire ; or when he is standing on the top of a mountain ; or at the time when he is fast asleep, or drunk, or is placed in a dangerous or difficult position.

"The idea is that in whatever place and in whatever circumstances one may be placed, the merit accumulated in a previous birth is always with its help." (K. T. Telang).

Cf—" निमग्नस्य पयोराशौ पर्वतात्पतितस्य च ।
तक्षकेनापि दष्टस्य आयुर्मर्माणि रक्षति ।"

(घटकर्परस्यनीतिसारः २०)

या साधूंश्च खलान्करोति विदुषो मूर्खा न्हितान्द्वेषिणः, प्रत्यक्षं कुरुते परोक्षममृतं हालाहलं तत्क्षणात् । तामाराधय सत्क्रियां भगवतीं भोक्तुं फलं वाञ्छितं, हे साधो व्यसनै र्गुणेषु विपुलेष्वास्थांवृथा मा कृथाः ॥ ९८ ॥

हे साधुजनो ! यदि आप अपने मनोवांछित फल भोगने की इच्छा रखते हो तो अन्यान्य गुण समूहमें वृथा आसक्त न होकर केवल सदाचारही की आराधना करो कि जो दुर्जनों को सज्जन, मूर्खों को पंडित, शत्रुओं को मित्र, परोक्ष को प्रत्यक्ष, और हालाहल को अमृत बनाने की तात्कालिक सामर्थ्य रखताहै ॥ ९८ ॥

Oh ye good ! if you wish to enjoy the pleasures and happiness of the world according to your heart's desires, then you should give up the vain efforts of acquiring all other merits and attributes, but take yourselves to the sincere devotion of the goddess of good conduct that is powerful enough immediately to change the evil into the good, the illiterate into the learned, enemies into wellwishers, invisible into the visible, and poison into nectar.

Quoted under *Śrîvardhana* (श्रीवर्धन) in the *Subhâshitâvali* (सुभाषितावलि), at No. 3074.

Cf—(*a*) "The great high road of human welfare lies along the old pathway of steady welldoing : and those who are the most persistent, and work in the true spirit, will invariably be the most successful ; success treads on the heels of every right effort." (Samuel Smiles)

(*b*) "What a rare gift is that of manners ! How difficult to define ; how much more difficult to impart ! Better for a man to possess them than wealth, beauty or talent ; they will more than supply them all."

गुणवद्गुणवद्वा कुर्वता कार्यमादौ, परिणति रवधार्या यत्नतः पण्डितेन। अतिरभसकृतानां कर्मणामाविपत्ते, र्भवति हृदयदाही शल्य-तुल्यो विपाकः ॥ ९९ ॥

कोई कैसाही कार्य क्यों नहो पंडित जनको प्रथमही से उसके गुण दूषण और परिणाम का विचार भली भांति करलेना चाहिए, क्योंकि बिना विचारे और शीघ्रतासे किए हुए कार्य का फल मरणपर्यंत मनुष्यके हृदयको संतप्त करता रहता है ॥ ९९ ॥

Whether good or bad, a wise man should carefully consider the end of the action he takes in hand; for the result of our precipitate and inconsiderate doings invariably becomes the source of constant pain to the end of our heartrending existence.

This stanza is virtually the same as found in *Vallála's Bhójaprabandha* (वल्लालकृतभोजप्रबंध). it is quoted anonymously in the Subhâshitâvali (सुभाषितावलि) at No. 2994. and the *Sárngadharapaddhati* (शार्ङ्गधरपद्धति । १३९१).

Cf.—(*a*) "किं नु मे स्या दिदं कृत्वा किं नु मे स्यादकुर्वतः ।
इति कर्माणि संचिन्त्य कुर्या द्वा पुरुषो न वा " (विदुरनीतिः)

(*b*) "Resolution without foresight, is but a temerarious folly; and the consequence of things is the first point to be taken into consideration."

(*c*) "सहसा विदधीत न क्रिया मविवेकः परमापदां पदम् ।
वृणुते हि विमृष्य कारिणं गुणलुब्धाः स्वयमेव संपदः । ३० ।"
(किरातार्जुनीये २ सर्गे) .

(*d*) "In every thing we do, we may be possibly laying a train of consequences, the operation of which may terminate only with our existence."

{ Bailey's Essays on the Formation and publication of Opinions. }

स्थाल्यां वैदूर्यमय्यां पचति तिलकणानिन्धनैश्चन्दनाद्यैः, सौवर्णै लाङ्गलाग्रैर्विलिखति वसुधामर्कमूलस्य हेतोः । छित्वा कर्पूरखण्डान्वृतिमिह कुरुते कोद्रवाणां समन्तात्प्राप्येमां कर्मभूमिं न चरति मनुजो यस्तपो मन्दभाग्यः ॥ १०० ॥

जो मंदभागी इस कर्मभूमि (संसार) में जन्म लेकर तपश्चरण नहीं करता वह निस्संदेह उस मूर्खके समान है जो तुच्छ तिलकणों को वैदूर्यमणि के पात्र में रखकर चंदनादि के सुगंधित इंधनसे पकाना चाहताहै, अथवा अर्क की जड़ प्राप्त करने के हेतु सुवर्णमय लांगूल से पृथ्वी का संशोधन करता है, अथवा सामान्य कोद्रव (कोदूं) के धान्यकी रक्षाके निमित्त कपूरकी वाड़ लगाता है ॥ १०० ॥

Like those foolish and unfortunate beings who cook a quantity of sesamum in a caldron of Vaidûrya-maṇi (वैदूर्यमणि or Lapsus lazule) by the fuel of sandal and other valuable woods ; or who dig up the earth with a goldenedged plough in order to obtain the worthless root of the *Arka* ; or protect the poor *Kodrava* grains by fencing its field with camphor pieces ; the condition of the man who after being born into this world of trial does not observe the sacred rites of his religion is indeed very miserable and pitiable.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि), at No. 3045.

Cf.—" स्वर्णस्थाले क्षिपति सरजः पादशौचं विधत्ते
पीयूषेण प्रवरकरिणं वाहयत्येधभारम् ।
चिंतारत्नं विकिरति करा द्वायसोड्डायनार्थं
योदुष्प्रापं गमयतिमुधा मर्त्यजन्म प्रमत्तः ५"
(सोमप्रभाचार्यस्य सूक्तिमुक्तावली—धर्मप्रक्रमः)

मज्जत्वम्भसि यातु मेरुशिखरं शत्रूञ्जयत्वाहवे,
वाणिज्यं कृषिसेवनादि सकला विद्याः कलाः
शिक्षतु ॥ आकाशं विपुलं प्रयातु खगवत्कृत्वा
प्रयत्नं परं, नाभाव्यं भवतीह कर्मवशतो
भाव्यस्य नाशः कुतः ॥ १०१ ॥

चाहे समुद्रमें गोता लगाओ, चाहे सुमेरु के शिखर पर चढो, चाहे संग्राममें शत्रु को जीतो, चाहे व्यापार करो, चाहे कृषिकर्म और सेवादि सकल विद्या और कलाको सीखो और चाहे बहुत प्रयत्न करके पंक्षियों के समान आकाशमें उडो परंतु प्रारब्ध के वशसे न तो अनहोनीही कभी हो सकती है और न होनहारही कभी टलसकतीहै ॥ १०१ ॥

Notwithstanding his diving deep into the sea, or ascending up the peak of the *Meru* (मेरु), the famous golden mountain, or defeating his enemies in battle, or learning with proficiency the different sciences and arts of commerce, husbandry, and service; or crossing like a bird the endless sky ; a man with all his efforts is quite unable to effect any thing contrary to his Fate ; for, there is no doing against one's destiny whose course is wholly unavoidable.

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 433.

Cf.—(*a*) "आकाश मुत्पततु गच्छतु वा दिगन्त
मम्भोनिधिं विशतु तिष्ठतु वा यथेच्छम् ।
जन्मान्तरार्जितशुभाशुभकृन्नराणां, छायेव न त्यजति
कर्म फलानुबन्धः २१ " (शान्तिशतकम् Part III).

(*b*) "एवं प्राग्जन्मसंबंधपरायत्तेषु जन्तुषु ।
भावि को वस्त्वतिक्रामेत्को वा किं कस्य वारयेत् । १७० ।"
(कथासरित्सागरः सुरतमंजरीलंबकः २ तरंगः).

(*c*) "पाताल माविशतु यातु सुरेन्द्रलोक
मारोहतु क्षितिधराधिपतिं च मेरुम् ।
मंत्रौषध प्रहरणै श्च करोतु रक्षां, यद्भावित द्भवति नात्र
विचारहेतुः ॥" (सूक्तावलिः)

भीमं वनं भवति तस्य पुरप्रधानं, सर्वो जनाः सुजनता मुपयान्ति तस्य । कृत्स्ना च भू र्भवति सन्निधि रत्नपूर्णा, यस्यास्ति पूर्वसुकृतं विपुलं नरस्य ॥ १०२ ॥

जिस भाग्यवान के प्राचीनसंस्कार उत्तम हैं उसके लिए भयानक वनतो उत्तम नगर, सारे मनुष्य हितैषी, और समस्त पृथ्वी अनेकानेक रत्नोंकी खान स्वयमेव होजातेहैं ॥ १०२ ॥

The man who is fortunate in having done a lot of virtues in his former lives is able to turn out a dense and dreadful forest into a safe and beautiful capital, the whole of the human race into his true and sincere friends, and the entire mass of earth into a fruitful mine of invaluable gems.

Cf.—"Before the fortunefavoured son of earth,
Apollo walks—and, with his jocund mirth,
The heart-enthralling Smiler of the skies :
For him gray Neptune smooths the pliant wave—
Charmed at his feet the crouching lion lies,
To him his back the murmuring dolphin gave ;"
(Schiller's The Fortune-favoured).

को लाभो गुणिसंगमः किमसुखं प्राज्ञेतरैः संगतिः, का हानिःसमयच्युतिर्निपुणता का धर्मतत्त्वेरतिः । कः शूरो विजितेन्द्रियः प्रियतमाकाऽनुव्रता किं धनं, विद्या किं सुख मप्रवासगमनं राज्यं कि माज्ञाफलम्॥ १०३॥

गुणिजनों की संगति के सिवाय लाभ मूर्खों के संसर्गके सिवाय दुःख, अवसर चूकने के सिवाय हानि, धर्मानुरागके सिवाय निपुणता, जितेंद्रीके सिवाय शूरवीर, भर्ताके अनुकूल वर्तिनी स्त्रीके सिवाय प्राणप्यारी, विद्याके सिवाय धन, जन्मभूमि के निवासके सिवाय सुख, और आज्ञाकरने की शक्ति के सिवाय राज्य कुछभी वस्तु नहीं हैं ॥ १०३ ॥

What is gain but the society of the learned? What is misery but the company of the illiterate? What is loss but the missing of a favourable opportunity? What is perfection but faith in religious tenets? Who is a hero but he who can subdue his senses? Who is a beloved wife but she who implicitly obeys her husband? What is wealth but learning? What is happiness but residence in one's nativity? What is empire but the establishment of authority?

पातितोऽपि कराघाते, रुत्पतत्येव कन्दुकः ।
प्रायेण साधु वृत्ताना, मस्थायिन्यो विप-
त्तयः ॥ १०४ ॥

जिस प्रकार कराघात (हाथके ज़ोर) से फेंकी हुई गेंद शीघ्र ही ऊंची उठआती है वैसे ही सदाचार युक्त साधु मनुष्यों की विपत्तिभी प्रायः अस्थिर ही हुवा करतीहै ॥ १०४ ॥

When a ball is struck against a floor it immediately rises up again. The miserable state of the good and virtuous is accordingly very unsteady and shortlived.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 222, and the *Śârngadharapaddhati* (शार्ङ्गधरपद्धति । ४८६). Also found in the सूक्तावलि No. 23.

Cf—(*a*) " उत्तमं सुचिरं नैव विपदोभिभवन्त्यलम् ।
राहुग्रसनसंभूतक्षणो विच्छाययेद्विधुम् ।" ८०
(कुसुमदेवविरचितदृष्टान्तशतकम्)

(*b*) " पातेन कन्दुक इव पतत्यार्यः पतन्नपि ।" (सुभाषितावलिः No. 22)

अप्रियवचनदरिद्रैः प्रियवचनाढ्यैः स्वदारपरितुष्टैः । परपरिवादनिवृत्तैः, क्वचित्क्वचिन्मण्डिता वसुधा ॥ १०५ ॥

इसपृथ्वीको शोभादेने वाले ऐसे महज्जन किसीकिसी स्थानमें ही होते हैं कि जो अप्रियभाषण करने में दरिद्री, प्रियभाषण में धनाढ्य, निजस्त्री सेवन से संतुष्ट और परनिंदा से पराङ्मुख हों ॥ १०५ ॥

It is only here and there that the earth is adorned with men who are poor of speaking harsh to others, rich in uttering sweet words to their fellow-beings, content with the enjoyment of their lawful wives, and always averse to censure others.

Cf.—" प्रियवाक्य प्रदानेन सर्वे तुष्यन्ति जन्तवः ।
तस्मात्तदेव वक्तव्यं वचने का दरिद्रता" (समयोचित पद्यमालिका)

कदर्थितस्यापि हि धैर्यवृत्ते, र्न शक्यते धैर्य-
गुणः प्रमार्ष्टुम् । अधो मुखस्यापि कृतस्य
वह्ने, र्नाधः शिखा याति कदाचिदेव ॥१०६॥

धैर्यवान् मनुष्य अत्यंत दुःखित होने परभी अपने धैर्य का परित्याग कदापि नहीं करते । क्योंकि जलती अग्नि को उलटी करदेनेसेभी उसकी शिखा नीचेकी ओर कभी नहीं जाती ॥ १०६ ॥

As we cannot make a flame go downwards by turning it topsy-turvy, so it is equally impossible for a host of misfortunes to deprive a courageous man of his usual fortitude even by putting his patience to the severest test.

In the *Subhâshitâvali* (सुभाषितावलि) this stanza is quoted under *Aśvaghosha* (अश्वघोष) at No.528. and anonymously at No.316. The *Śârngadharapddhati* (शार्ङ्गधरपद्धति) at No. 227 gives it under भर्तृहरि. It also stands in the Hitopadeśa (हितोपदेश । ६१) and the Panchatantra (पंचतंत्र).

Cf.—" ते हि धीरा धरायां ये व्यसनेभ्यो न बिभ्यति १२७
सत्ववंतो हि नात्मानं ह्रापयन्ति विपद्गतम् ।
उद्ग्रीवा इव धावन्ति पक्षच्छेदेऽपि वाजिनः । १२८ ।
(अमरचंद्र सूरि कृत बालभारतम् । उद्योगपर्वः १ सर्गः).

कान्ताकटाक्षविशिखा न लुनन्ति यस्य, चित्तं न निर्दहति कोपकृशानुतापः। कर्षन्ति भूरि विषयाश्च न लोभपाशै, र्लोकत्रयं जयति कृत्स्नमिदं स धीरः ॥ १०७ ॥

स्त्रियोंके कटाक्षरूपी बाणों से जिसका हृदय विदीर्ण नहो, क्रोधरूप अग्नि से जिसका अंतःकरण संतप्त नहो, और विषयादिकके लोभपाशसे जिसका मन चलायमान नहो, वह धैर्यधारी मनुष्य त्रिलोकी की विजय करनेके हेतु समर्थ होताहै ॥ १०७ ॥

That man who is neither pierced with the pointed arrows of female glances, nor burnt with the scorching heat of anger, nor dragged into the tempting snares of sensual pleasures, is undoubtedly capable of conquering the three worlds.

Cf.—(a) "प्रज्ञोऽपिधीर श्च शमोऽस्ति कोवा
प्राप्तो न मोहं ललनाकटाक्षैः १२"
(श्रीशंकराचार्यस्य प्रश्नोत्तरमाला).

(b) "कः शूरो यो ललनालोचनबाणै र्न विव्यथितः ।"
(श्रीविमलाचार्यस्य प्रश्नोत्तररत्नमाला).

एकेनापि हि शूरेण, पादाक्रान्तं महीतलम् । क्रियते भास्करेणैव, स्फारस्फुरित तेजसा ॥ १०८ ॥

जैसे अकेला सूर्य देदीप्यामान किरणों से सारे जगत् को प्रकाशित करताहै वैसेही एकही शूरवीर अपने असाधारण पराक्रमसे इस अखंड भूमंडल पर अपना प्रभाव प्रगट करसकताहै ॥ १०८ ॥

As the sun though alone illuminates the whole world by the spread of his dazzling light, so a single hero can also subdue the entire globe by dint of his matchless valour.

The word *pâda* (पाद) is here used in a double sense, meaning both ray and foot.

Tejasa (तेजस्) is also equivalent to (1) light and (2) influence or valour, the former as an attribute of the Sun and the latter as an attribute of a hero.

वह्नि स्तस्य जलायते जलनिधिः कुल्यायते तत्क्षणा,न्मेरुः स्वल्पशिलायते मृगपतिः सद्यः कुरङ्गायते । व्यालो माल्यगुणायते विषरसः पीयूषवर्षायते, यस्याङ्गेऽखिललोकवल्लभतमं शीलं समुन्मीलति ॥ १०९ ॥

जो महापुरुष अखिल जगतके मोहनकरने वाले सुशीलका स्वामी है उसके आगे अग्नि तो जलके समान समुद्र नहरके समान, सुमेरु छोटीसी शिलाके समान, मृगराजसिंह हरिणके समान, सर्प पुष्पमालाके समान, और विष अमृत के समान गुण धारण करलेते हैं १०९

One who possesses good conduct, the sole enchanter of the whole world, is enabled by virtue of this wonderful gift to convert fire into water, the ocean into a canal, the *Meru* (मेरु) into a small slab, the king of the beasts (i.e. a lion) into a deer, a snake into a flowery wreath, and poison into nectar.

Cf.—(*a*) "तोयत्यग्नि रपि स्रजत्यहि रपि व्याघ्रोऽपि सारङ्गति
व्यालोऽप्यश्वति पर्वतोऽप्युपलति क्ष्वेडोऽपि पीयूषति ।
विघ्नोऽप्युत्सवति प्रियत्यरि रपि क्रीडातडागत्यपां-
नाथोऽपि स्वगृहत्यटव्यपि नृणां शीलप्रभावा ध्रुवम् ।१४०।"
(सोमप्रभाचार्यस्य सूक्तिमुक्तावली)

(*b*) "Good character is above all things else."

(*c*) "अतीत्य हि गुणान्सर्वान्स्वभावो मूर्ध्नि वर्तते" (हितोपदेशः)

लज्जागुणौघजननीं जननीमिवस्वां, मत्यन्त शुद्धहृदयामनुवर्तमानाम् । तेजस्विनः सुखमसूनपि सन्त्यजन्ति, सत्यव्रतं व्यसनिनो न पुनः प्रतिज्ञाम् ॥ ११० ॥

सत्यभाषण करनेवाले तेजस्वी मनुष्य अपनी प्रतिज्ञा भंग करने की अपेक्षा प्राणत्याग करने को श्रेष्ठ समझते हैं क्योंकि जो प्रतिज्ञा उनको लज्जादिउत्तमगुणों में प्रवृत्त करती है उसका पालन करनाभी उनको अपनी माताके समान ही अभीष्टहै ॥ ११० ॥

Lovers of truth, and men of spirit are always ready to abandon even life with ease rather than to swerve from their plighted faith which they cherish like their own mother ; for, like her it tends to produce modesty and other virtues in them, and keep their hearts full of purity and candour.

Cf.—(a) "Live up to your engagements."

(b) "एतदेव महत्वं च महत्ता मुच्यते बुधैः ।
प्रतिपन्नादचलनं प्राणानामत्ययेऽपियत् ।"
(कथासरित्सागरः शशाङ्कवती लंबकः)

(c) "If you make a promise be it a small or a great matter fulfil it.................A promise should be kept as sacred as an oath."

(d) "उदयति यदि भानुः पश्चिमे दिग्विभागे
विकसति यदि पद्मः पर्वताग्रे शिलायाम् ।
प्रचलति यदि मेरुः शीततां याति वह्निः
न चलति खलुवाक्यं सज्जनानां कदाचित् ।
(श्रीफनिभटकृत पद्यसंग्रहः)

अथ
शृङ्गारशतकम् ।

अथ शृङ्गारशतकम् ।

शम्भुस्वयम्भुहरयो हरिणेक्षणानां, येना क्रियन्त सततं गृहकर्मदासाः । वाचामगोचरचरित्रविचित्रताय, तस्मै नमो भगवते कुसुमायुधाय ॥ १ ॥

शृङ्गारशतक.

जिस प्रभावशाली कुसुमायुधने ब्रह्मा, विष्णु, और महेश इन तीनों देवताओंको मृगनयनी सुंदरियोंके गृहकार्य करनेवाले दास बना रक्खे हैं, और जिसका चरित्र सर्वथा विचित्र और अकथनीयहै उस कामदेवरूप भगवानके अर्थ हमारा नमस्कार है ॥ १ ॥

One hundred stanzas on Śringâr (शृंगार).

Bow to the illustrious *Kusumâyudha* (कुसुमायुध), the holder of a flowery bow *(i. e. Cupid)*, who com, pelled Swayambhu or Brambhâ (स्वयंभु or ब्रह्मा), the Creator, Hari or Vishnu (हरि or विष्णु), the Protector-Śambhu or Mahâdeva (शंभु or महादेव), the Destroyer, of the Universe to be domestic servants of antelope-eyed ladies, and whose strange deeds are far beyond the description of words !

Cf.—(*a*) "स एक स्त्रीणि जयति, जगन्ति कुसुमायुधः ।" (काव्य प्रदीपः)

(*b*) "अनङ्गे नाबलासंगाज्जितायेन जगत्रयी ।
स चित्रचरितः कामः, सर्व कामप्रदोस्तुवः ॥" (शार्ङ्गधरपद्धतिः)

(*c*) "जाहि प्रभाव महेश हरि, विधि मृगनयनी दास ।
ताहि जगत कुसुमेषु के, वश हो लेत उसास ॥"

(रसिक कवि)

स्मितेन भावेन च लज्जया भिया, पराङ्मुखै-
रर्धकटाक्षवीक्षणैः । वचोभिरीर्ष्या कलहेन
लीलया, समस्तभावैः खलु बन्धनं स्त्रियः ॥२॥

मंद मंद मुस्क्यान, हावभाव, लज्जा, भय, पराङ्मुखता, अधखुले नेत्रोंके कटाक्ष, वचन, ईर्षा, कलह और लीला विलासादि सब प्रकारसेही स्त्रियोंके बंधनरूप होनेमें कुछभी संदेह नहीं है ॥ २ ॥

There is no doubt that women ensnare men by their smiles, *Bhâvas* (भाव) or feelings and emotions, modesty, fear, turn of face, half-opened glances, words, jealousy, amorous quarrels and all other graceful sports.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3383.

Cf—(*a*) " कुविआओ पसन्नाओ ओरण्णमुहीओ विहसमाणाओ ।
कुपिताः प्रसन्ना अवरुदितमुखा विहसन्त्यः ।
जह गहिओ तह हिअअं हरन्ति उच्छिन्नमहिलाओ ॥"
यथा गृहीता स्तथा हृदयं स्वैरिण्योमहिलाः ॥

(आनन्द वर्धनस्य ध्वन्यालोके).

(*b*) " एता एव लताः स्त्रीणां, विप्रलम्भनवागुराः ।
बद्धा या स्त्वसीदन्ति, तरुणा हरिणा इव "

(भर्तृहरि निर्वेदम्)

भ्रूचातुर्यात्कुञ्चिताक्षाः कटाक्षाः, स्निग्धा वाचो लज्जिता श्चैव हासाः । लीलामन्दं प्रस्थितं च स्थितंच, स्त्रीणामेतद्भूषणं चायुधंच ॥ ३ ॥

यथोचित भ्रूभंगपूर्वक कुंचित नेत्रोंके कटाक्ष, मधुर भाषण, लज्जायुक्त हास्य और लीला सहित मंदगति और स्थिति, स्त्रियोंके आभूषण और आयुध दोनोंका काम देते हैं ॥ ३ ॥

Side-long looks with contracted pupils and skilful display of eyebrows, honeyed and affectionate words, modest smiles, and artful slow movements and postures of their bodies equally serve as ornaments and weapons to women.

Quoted under Bhartrihari (भर्तृहरि) in the *Sârngadharapaddhati* at No. 3954, and under Kaviputrau (कविपुत्रौ) in the *Subhâshitâvali* (सुभाषितावलि), at No. 2227.

Cf.—"भावस्थैर्मधुरकथैः सुभाषितैः रत्वं, साटोपस्खलितविलम्बितैर्गतैश्च।
मानाढ्यैर्हरसि मनांसि कामुकानां,
सुव्यक्तं भ्राति जगता प्रहर्षिणीव । ५७ ।"

(भरतनाटचशास्त्रम् १५ अध्यायः)

क्वचित्सुभ्रूभङ्गैः क्वचिदपि च लज्जापरिणतैः, क्वचिद्भीतित्रस्तैः क्वचिदपि च लीलाविलसितैः । नवोढानामेतैर्वदनकमलैर्नेत्रचलितैः, स्फुरन्नीलाब्जानां प्रकरपरिपूर्णा इव दिशः॥४॥

विषयासक्त मनुष्योंकी दृष्टिमें कहीं तो सुंदर भ्रूभंग, कहीं लज्जासे नम्रभाव, कहा भयभीति, और कहीं लीलायुक्त विलासादि सहित नवोढा नारियोंके मुखारविंदको शोभादेनेवाले प्रकाशमान नीलकमलके समान चंचल नेत्रोंके समूहसे संसारकी दशोंदिशाही परिपूर्ण होरही हैं ॥ ४ ॥

भावार्थ

संसारिक मनुष्योंके लिये संपूर्ण जगतही नवयौवना रमणियोंके हावभावोंसे व्याप्त होरहा है । यहां तक कि इस संसारमें उनको ऐसा कोईभी स्थान दृष्टि नहीं आता कि जहांपर इस विघ्नसे सुरक्षित होकर वे अपने आत्मोद्धारका सुखपूर्वक प्रयत्न कर सकें ॥

One who is ardently in love of women always finds the different directions of the world entirely filled with the charming glances of lotus-eyed *Nawodhâs* (young and newly married women) which are somewhere marked with the play of their fair eyebrows, somewhere with modesty or bashfulness, somewhere with fear, somewhere with sportive gracefulness and somewhere with the unsteady motions of their fickle eyes resembling the splendour cf a dark blue lotus in its full blossom.

वक्त्रं चन्द्रविडम्बि पङ्कजपरीहासक्षमे लोचने, वर्णः स्वर्णमपाकरिष्णु रलिनीजिष्णुः कचानां चयः । वक्षोजाविभकुम्भविभ्रमहरौ गुर्वी नितम्बस्थली, वाचो हारि च मार्दवं युवतिषु स्वाभाविकं मण्डनम् ॥ ५ ॥

पूर्ण चंद्रमाको लज्जित करनेवाला मुख, कमलोंका उपहास करनेवाले विशाल नेत्र, सुवर्णकी कांतिका निरादर करनेवाली देह, भ्रमर पंक्तिका पराजय करनेवाले केश, गजराजके गंडस्थलका अपमान करनेवाले उरोज, विस्तृत नितंबस्थल, मनोहर वचन और कोमलता स्त्रियोंके स्वाभाविक भूषण हैं ॥ ५ ॥

भावार्थ

प्रत्यक्ष रूपसे तो इस श्लोकमें स्त्रियोंकी असाधारण सुंदरताका वर्णन किया गया है । वैराग्य पक्षमें इसका भावार्थ इसप्रकार समझना उचित है । स्त्रियोंकी छवि स्वभावहीसे बहुत मनोहर है इसलिये इनसे अपनी आत्माकी रक्षाके निमित्त मतिमानोंको सदैव सुसज्जित रहना चाहिये ॥

A face that can put to shame the splendour of the refulgent moon, a pair of eyes that can laugh at the beauty of a blooming lotus, a fair complexion of person outshining the lustre of gold, a luxurious growth of hair eclipsing the sootish colour of the black bee, a pair of heaving breasts apt to make us forget

the frontal globes on the forehead of elephants, the rounded and fully developed buttocks, and a sweet enchanting speech are the natural ornaments of young females.

८८:—(१) " कर्णोत्तंसनिसर्पिणी नयनयोः कान्तिर्विलीनोत्पलं,
लाक्षालेपनिमित्तपाकमधुरं लावण्यमेवाञ्चति ।
हारोऽस्याः स्मित चन्द्रिकैव कुचयोरङ्गप्रभाकञ्चुकी,
तन्व्याःकेवल मङ्गहारमधुना मन्ये परंभूषणम् "

(नागानन्दे)

(२) " चकोरीपाण्डित्यं मलिनयति दृग्भङ्गिमहिमा, हिमांशोरद्वैतं
प्रकटयति वक्त्रं मृगदृशः ।
तनोर्वैदग्ध्यानि स्मरयति कचः किंच वचनं, कुहूकण्ठीकण्ठ-
ध्वनिन्धुरिमाणं तिरयति । "

(काव्यप्रदीपकर्तुर्गोविन्दस्य)

स्मितं किंचिद्वक्त्रे सरलतरलो दृष्टिविभवः, परिस्पन्दो वाचामभिनवविलासोक्तिसरसः ।
गतीनामारम्भः किसलयितलीलापरिकरः, स्पृशन्त्यास्तारुण्यं किमिह नहि रम्यं मृगदृशः ॥ ६ ॥

यौवनावस्थामें प्रवेश करनेवाली मृगनयनी तरुणियोंकी कौनसी बात मनोहर और रमणीय नहीं होती? उनके मंदस्मित मुखारविंद, स्वाभाविक चंचल दृष्टिपात, अभिनव भोगविलासकी कथासे सरस वाक्यप्रबंध, और हावभावसहित गमन, सबके सबही कामीजनोंके मनका तत्क्षण हरण करलेते हैं ॥ ६ ॥

भावार्थ

शृंगार पक्षका अर्थ तो उपरोक्त अनुवादसे स्पष्टही है परंतु वैराग्य पक्षमेंभी हम इस श्लोकको इसप्रकार संगत कर सकते हैं । तरुणी रमणियोंकी मंदस्मितादि संपूर्ण चेष्टाही अत्यंत मनोहर होती है इसलिये इनसे रक्षा करनेके निमित्त मुमुक्षुजनोंको विशेष सन्नद्ध रहना चाहिये ॥

What is not handsome and enchanting in the persons of young and faireyed damsels just entering the outskirts of womanhood? The gentle smile of their faces, the naturally fickle glances, the sweet words drenched with the honey of artful references to their blooming youth and recent amors, and slow movements of their limbs like the soft wavings of lotus stems are one and all extremely charming and lovely.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि। २२३६) and the *Dhvanyâlôka* (ध्वन्यालोक).

Cf:— " सविभ्रमस्मितोद्भेदा, लोलाक्ष्यः प्रस्खलद्गिरः ।
नितम्बालसगामिन्यः, कामिन्यः कस्य न प्रियाः । "
(ध्वन्यालोकः)

द्रष्टव्येषु किमुत्तमं मृगदृशां प्रेमप्रसन्नं मुखं,
घ्रातव्येष्वपि किं तदास्यपवनः श्राव्येषु किं
तद्वचः। किं स्वाद्येषु तदोष्ठपल्लवरसः स्पृश्येषु
किंतत्तनु, ध्येयं किं नवयौवनं सुहृदयैः सर्व-
त्रतद्विभ्रमः ॥ ७ ॥

देखने योग्य पदार्थोंमें मृगनयनी सुंदरियोंके प्रेमभरे प्रसन्न मुखारविंद, सूंघने योग्य पदार्थोंमें उनके श्वास, श्रवण करने योग्य पदार्थोंमें उनके वचन, स्वादु लेनेके योग्य पदार्थोंमें उनका अधरामृत, स्पर्श करनेके योग्य पदार्थोंमें उनके कोमलशरीर, और ध्यान करनेके योग्य पदार्थोंमें उनके नवयौवन और विलासके सिवाय रसिक जनोंके लिये इस संसारमें और कुछभी नहीं है ॥ ७ ॥

भावार्थ

सानुरागी सांसारिक जनोंके देखने, सूंघने, सुनने, स्वादुलेने, स्पर्श करने और ध्यान करनेके लिए तो इस संसारमें स्त्रियोंके मुखारविंदादिके सिवाय और कुछ नहीं है परंतु वैरागियोंका (अर्थात् संसारसे मुक्त होनेकी इच्छा करनेवालोंका) माग इससे बिलकुलही निराला है ॥

For lovers, (1) the affectionate and pleasant countenance of their antelope-eyed sweethearts is the best sight to look at; (2) their sweet breath, the best perfume to smell; (3) their lovely speech, the best music to hear; (4) the ambrosia of their lips, the best delicacy to taste; (5) their tender bodies, the best thing to touch; and (6) their blooming youth and charming grace, the best objects to think about and adore in the world.

Cf:— " श्रुतं दृष्टं स्पृष्टं स्मृत मपिनृणांल्हादजनकं,
न रत्नं स्त्रीभ्योऽन्यत्क्वचिदपिकृतं लोकपतिना " ४
(वाराही संहिता ७४ अध्यायः)

एताः स्खलद्वलयसंहतिमेखलोत्थ,–झङ्कार-
नूपुररवाहृतराजहंस्यः । कुर्वन्ति कस्य न
मनो विवशं तरुण्यो, वित्रस्तमुग्धहरिणीसदृ-
शैः कटाक्षैः ॥ ८ ॥

ढीले कटिभूषण और नूपुरके मधुर कलरवसे राज-
हंसोंका निरादर करनेवाली तरुण सुंदरियें भोलीभाली
भयचकित हरिणियोंके समान कटाक्षोंसे किसका मन
वशीभूत नहीं करसकतीं? ॥ ८ ॥

There is none whose mind is not subdued by the artless glances—like those of frightened fawns—of those youthful and lovely women the melodious jingle of whose loose anklets and waist-belts has already put to shame the sweet–toned swans.

The comparison of the jingle of women's anklets to the melodious songs of swans is a favourite idea with Sanskrit poets. In the 2nd act of *Vrishabhânujâ* (वृषभानुजा) Krishna is made to say:—

" वासन्तीमधुपानमत्तमधुपध्वानः किमुज्जृम्भते, किंवा हंस कदम्ब कूजितमिदं दूरात्समुत्सर्पति ।
आं ज्ञातं मणिनूपुरध्वनिरियं मद्वल्लभायाः स्फुटं, दृश्यन्ते हि दिशस्तदङ्गकरुचा हेमाम्बुसिक्ता इव ६ "

(मधुरादासस्य वृषभानुजानाटिका)

For the point of the stanza, Cf:—

" सद्यस्नसौध्वभवद्द्विगुणाङ्गलक्ष्म्यो, मणिवयभर्मकृतभूषणभासमानाः ।
वातेरिवाम्बुजविभाचयचारुनेत्राः, कस्य स्त्रियो न पुरुषस्य मनो हरन्ति ॥"

(गोस्वामिजनार्दनभट्टकृतं शृंगारशतकम्)

कुङ्कुमपङ्ककलङ्कितदेहा, गौरपयोधरकम्पित-
हारा । नूपुरहंसरणत्पदपद्मा, कं न वशं कु-
रुते भुवि रामा ॥ ९ ॥

कुङ्कुमार्चित देह, गौरवर्ण पयोधरोंपर हिलते हुए हार, और नूपुररूपी राजहंसके कलरवसे शब्दायमान चरणकमल धारण करनेवाली मनोहर स्त्री इस पृथ्वीपर किसको अपने वशमें नहीं करसकती? ॥ ९ ॥

The charms of a beautiful woman whose body is painted with saffron, whose hanging necklaces are gently trembling with the heaving of her lovely breasts, and whose lotus feet are sounding with the melodious notes of the goose-like anklets, are truly irresistible by man on this earth.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1275 (B. S. S. No. XXXI)

Cf:— " केसरचर्चित देह जिन, हिलत हार जिन अंग ।
सुंदरि लखि किनके हृदय, होत न जन्म अनंग ॥ १

(रसिक कवि)

नूनं हि ते कविवरा विपरीतबोधा, ये नित्य माहुरबला इति कामिनीनाम् । याभिर्विलोलतरतारकदृष्टिपातैः, शक्रादयोऽपिविजिता अबलाः कथं ताः ॥ १० ॥

स्त्रियोंको सदा अबला कहनेवाले कवीश्वरोंकी बुद्धि निस्संदेह विपरीत है, क्योंकि जिन सुंदरियोंने अपने चंचलनेत्रोंके कटाक्षोंसे इंद्रादिक महाबलियोंका गर्व गंजन कियाहै वे कदापिही अबला नहीं होसकतीं॥१०॥

There can be no doubt that the best poets have invariably erred in calling women as weak; for, how can they be justly styled to be such *(i. e.* weak*)* who have succeeded to hold absolute sway over the hearts of the mighty gods like Indra and others, by the mere glances of their charming eyes with ever-rolling pupils ?

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि । १२८७)

Cf—*(a)* " Can, with a single look, inflame
The coldest breast, the rudest tame. " (Whittier)

(b) " गुरुपत्न्यां निशाधीशो, ब्राह्मण्यां पाकशासनः ।
गतः पञ्चेपुलक्ष्यत्वं, का कथाऽन्यस्य देहिनः "

(c) " कथमपि किलदृष्टे कामिनीलोकमात्रे, परवशयति यूनां मानसं पंचबाणः २६ "

(रामभद्रदीक्षितकृतशृंगारतिलकभाणः)

नून माज्ञाकरस्तस्याः, सुभ्रुवो मकरध्वजः ।
यतस्तन्नेत्रसंचार-सूचितेषु प्रवर्तते ॥ ११ ॥

उस सुंदर भौंहवाली रमणीका मीनकेतन कामदेव निस्संदेह एक आज्ञावर्ती सेवक है, क्योंकि जहांपर उसके कटाक्ष पड़ते हैं यहभी शीघ्रही वहां जा पहुँचता है ११॥

भावार्थ (वैराग्य पक्ष)

एक तो वह स्वयंही सुलोचना है और दूसरे कामदेव जैसा महाबली उसका आज्ञावर्ती सेवक है। अतएव हे मुमुक्षुगण! आप उसके दृष्टिपथमें पड़नेसे पूर्ण सचेत रहें॥

It is quite true that *Makaradhwaja* (मकरध्वज Cupid) is an ever obedient servant of that beautiful lady who commands a pair of fair eyebrows; for, we see that he is always ready to set on the man pointed out by the motion of her glancing looks.

Quoted anonymously in the *Subháshitávali* at No. 1227 and the शार्ङ्गधरपद्धति at No. 3298.

Cf.--(*a*) " यत्र यत्र वलते शनैः शनैः, सुभ्रुवो नयन कोण विभ्रमः ।
तत्र तत्र शतपत्र धोरणी, तोरणी भवति पुष्पधन्वनः "

(सुभाषितरत्नभांडागारः ४३५।१११)

(*b*) " यत्रपतत्यबलानां, दृष्टिर्निशिताः पतन्ति तत्र शराः ।
तच्चापरोपितशरो, धावत्यासां पुरः स्मरो मन्ये । "

(सुभाषितरत्नभांडागारः ४१६।२६)

(*c*) " यत्रैताल्हरी चलाचलदृशो व्यापारयन्ति भ्रुवं,
यत्तत्रैव पतन्ति संततममी मर्मस्पृशो मार्गणाः ।
तच्चक्रीकृतचापसञ्जितशरप्रेङ्खत्करः क्रोधनो,
धावत्यग्रत एव शासनधरः सत्यं सदासां स्मरः "

(काव्यप्रदीपे उदाहृतम्)

(*d*) " यतो यतः क्षिपत्यक्षि, क्षिप्रमायतलोचना ।
तत स्ततः प्रक्षिपति, पंच पंचशरः शरान् । "

(सुभाषितावलिः)

(*e*) " जे तीय तिक्खचलचक्खु तिहा अदिट्ठ, ते कामचन्दमहु पञ्चममारणिज्जा ।
जे संपुणो णिवडिआ सअला नि दिट्ठि, चिट्ठन्ति ते तिलजलञ्जलिदाणजोग्गा " १७६

(प्राकृतपिङ्गलसूत्रे २ परिच्छेदे)

कशाः संयमिनः श्रुतेरपि परं पर्यङ्गते लोचने, चान्तर्वक्त्रमपि स्वभावशुचिभिः कीर्णं द्विजानां गणैः । मुक्तानां सतताधिवासरुचिरं वक्षोजकुंभद्वयं, चेत्थं तन्वि वपुः प्रशान्तमपि ते क्षोभं करोत्येव नः ॥ १२ ॥

हे कृशांगि! सँवारे हुए केश समूह, दीर्घ और विशाल नेत्र, स्वभाव शुद्ध धवल दंतपंक्तिसे सुशोभित मुखारविंद, और मोतियोंके हारसे विभूषित कुचयुगल को धारण करनेवाला तेरा शांतिमय शरीरभी हमारे मनमें अनेकानेक विकार उत्पन्न करता है यह बड़े आश्चर्यकी बात है ॥ १२ ॥

खेदका विषय है कि इस श्लोकमें "संयमिनः" आदि पदोंका प्रयोग करके कविने जो चमत्कार दिखलाया है वह अनुवादमें स्पष्ट नहीं दिखलाया जासकता। आशा है कि शुद्ध हिंदीके जाननेवालोंको इन पदोंके निम्नलिखित दोदो अर्थोंके अवलोकन करनेसे कविका आशय समझनेमें कुछ कठिनता न होगी। स्त्रियोंके शरीरको शान्तिमय होनेपरभी विकार उत्पन्न करनेवाला कहनेमें इस श्लोकका चमत्कार है और इस शरीरको प्रशान्त कहनेका कारणभी इन पदोंके दूसरे अर्थसे प्रत्यक्ष हो जायगा।

(क) " संयमिनः " = १ संवारे हुए और २ जितेंद्री।

(ख) " श्रुतेरपि पारङ्गते " = १ कर्णान्तायत अर्थात् कानपर्यंत देखनेवाले या विशाल और २ वेद वेदान्तादि शास्त्रोंमें पारंगत !

(ग) " द्विजानां " = १दांतोंके, और२ब्राह्मणोंके।

और (घ) " मुक्तानां " = १ मोतियों के और २ संसारसे मुक्त हुए मनुष्योंके ।

Oh delicate lady! though thy person fully resembles a calm and contented *Yogi* by thy wellcombed hairs, large eyes, regular set of naturally clear teeth, and a couple of heaving breasts adorned with beautiful wreaths or necklaces of excellent pearls, it is still causing a geat deal of internal disturbance in the midst of our hearts!

An ordinary English reader will not quite understand the exquisite beauty of this stanza as well as the reason which enables the poet to compare the person of women to that of Yogis. But a fair Sanskrit scholar will find no difficulty in tracing the secret to the double interpretations of the words संयमिनः, श्रुतेः, द्विजानाम् and मुक्तानाम् which equally mean well-combed or self-denying, of the ear or the Śâstrâs, of teeth or the twiceborn, and of pearls or emancipated souls. As the English tongue is here found to be incapable of such niceties of wordplay, the aforesaid words are above translated only in their former sense.

Cf.— " नवविकसितकमलकरे, कुवलयदललोचने सितांशुमुखि ।
दहसिमनो यत्तत्किं, रम्भागर्भोरुयुक्तंते " २२

(रुद्रटस्य काव्यालंकारे ८ अध्याये)

मुग्धे धानुष्कता केयमपूर्वा दृश्यते त्वयि ।
यदा विध्यसि चेतांसि, गुणै रेव न सायकैः॥१२॥

हे मुग्धे! धनुषविद्यामें ऐसी असाधारण प्रवीणता न मालूम तुझमें कहांसे आगई है कि बाण छोड़ने के बिना केवल गुणमात्रसेही दूसरोंका चित्त सहजही में हरण करलेती है ॥ १२ ॥

इस श्लोकमें "गुण" शब्द का प्रयोग दो अर्थ में किया गया है (१) शील चातुर्य्यादि गुण, और (२) रज्जु, जिससे धनुष की दोनों कोटि बांधी जाती हैं ॥

Oh thou innocent young lady! how is it that thou art so uncommonly masterly in the practice of archery; for thou canst pierce the hearts of others simply by touching the strings of the bow, without the use of a single shaft?

In the *Subhâshitâvali* (सुभाषितावलि) this stanza is quoted anonymously at No 2025. It is also given anonymously in the *Śârngadhara-paddhati* (शार्ङ्गधरपद्धति) at No 3654.

**सति प्रदीपे सत्यग्नौ, सत्सुताराखीन्दुषु ।
विना मे मृगशावाक्ष्या, तमोभूतमिदं
जगत् ॥ १४ ॥**

यद्यपि दीपक जल रहा है, अग्नि प्रज्वलित होरही है, सूर्य, चंद्रमा और तारागण भी ज्यों के त्यों प्रकाशमान हैं, तथापि एक प्राणप्यारी मृगनयनी के बिना यह सारा संसार मुझको अंधकार मय प्रतीत होता है ॥ १४ ॥

On account of the absence of my fawneyed love, the whole world appears to me to be wrapped in dense darkness, notwithstanding its bright lamps, fire, sun, moon and stars.

This stanza which is quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि १ १ (३५) stands 153rd. in the *Amaru Śataka* (अमरुशतक)

Cf:—(a) " पुत्रपौत्रवधूभृत्यैः, संपूर्णमपिसर्वदा ।
भार्याहीनगृहस्थस्य, शून्यमेवगृहंमतम् "

(सुभाषितरत्नभांडागारः २५२।१३४)

(b) " यः प्रदोषः प्रदोषोसौ, कालः कालः किमुच्यते ।
दोषादोषाकरवती, विना तन्व्याः समागमात् "

(सुभाषितावलिः)

(c) " She was my life's unerring light:
That quenched, what beam shall break my night? " Byron's Poems of Love.

उद्वृत्तः स्तनभार एष तरले नेत्रे चले भ्रूलते,
रागाधिष्ठित मोष्ठ पल्लवमिदं कुर्वन्तु नामव्य-
थाम् । सौभाग्याक्षरपङ्क्तिकेव लिखिता पु-
ष्पायुधेन स्वयं, मध्यस्थाऽपि करोति ताप
मधिकं रोमावली केन सा ॥ १९ ॥

हे सुंदरि ! तुम्हारे पीनोन्नत कुचयुगल, चंचलनेत्र, चपलभ्रूभंग और बिंबफल के समान लाल होठ, रसिक जनोंको दुःखित करते हैं वह तो ठीक, परंतु कामदेव के निज करकमल से लिखी हुई सौभाग्यरूप अक्षरों की पंक्ति के सदृश यह रोमावली मध्यस्थाहोने परभी न मालूम क्यों कर विशेष दुःखदायी हो रही है ? ॥ १९ ॥

भावार्थ ।

कुचयुगल, नेत्र, भ्रूलता और ओष्ठपल्लवके दुःखदायी होनेका हेतु तो उनके उन्नत, चंचल, चपल और लाल होनेसे स्पष्ट पाया जाता है परंतु यह रोमावली मध्यस्था होने पर भी क्योंकर दुःख देती है सो कुछ समझमें नहीं आता ॥ लोकमें ऐसा प्रसिद्ध है कि जो मध्यस्थ हो वह संताप का हेतु नहीं होता ॥

Properly speaking there cannot be any justification in our complaint against the constant agitation of our passionate hearts by the separate and combined influences of thy rounded and developed breasts, fickle eyes, evermoving arched brows, and rosy lips. However we do not know why we are so sorely pained by the line of hair on thy abdomen just above the navel, though it is occupying an intermediate position and though it looks like a special mark of good fortune written by the hand of *Pushpâyudha* (पुष्पायुध), the wielder of flowery weapons !

Quoted anonymously in the *Subhâshitâvali*(सुभाषितावलि)at No 1354.

Cf.— " भ्रूचापेनिहितः कटाक्षविशिखो निर्मातु मर्मव्यथां, श्यामात्मा कुटिलः करोतु कबरीभारोऽपिमारोद्यमम् ।
मोहं तावदयं च तन्वि तनुतां बिम्बाधरोरागवा न्सद्वृत्तस्तनमंडलस्तवकथं प्राणैर्मम क्रीडति ?" (गीतगोविन्दे तृतीयसर्गे)

गुरुणा स्तनभारेण, मुखचन्द्रेण भास्वता।
शनैश्चराभ्यां पादाभ्यां, रेजे ग्रहमयीव सा १६

गुरुस्तनभार से, सूर्य के समान प्रकाशमान मुखचंद्र से, और शनैश्चर (मंदगामी) चरणोंसे वह सुंदरी ग्रहमयी प्रतीत होती है ॥ १६ ॥

इस श्लोक का चमत्कार "गुरुणा," "चंद्रेण," "भास्वता," और "शनैश्चराभ्यां" के दोनों अर्थोंके जाननेसे प्रत्यक्ष होगा ।

(क) "गुरु"=१ भारी अर्थात् पीनोन्नत, और २ बृहस्पति ।

(ख) "चंद्रमा"=१ चंद्रमा के सदृश, और २ चंद्रमा।

(ग) "भास्वान्" =१ प्रकशमान, और २ सूर्य ।

और (घ) "शनैश्वर"=१ मंदगामी, और २ शनैश्वर।

With her full-developed Jupiter-like breasts, bright and sunny moonlike face, and slow-moving Saturn-like limbs, the fairy form of that handsome woman resembles the brilliant constellation of the planets.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1233.

Cf.—(*a*) " गुरुणा स्तन भारेण, हासेन श्वेतरोचिषा ।
गमनेन सुमन्देन, रेजे ग्रहमयीवसा " १७८

(श्रीकृष्ण कवेर्मन्दारमरन्दचम्पूः)

Mark that the first and fourth *Charanas* of this *śloka* exactly correspond with those of our text.

(*b*) "भास्वतालंकारेण, श्वेतरोचिषा स्मितेन, लोहितेनाधरेण, सौम्येनदर्शनेन, गुरुणानितम्बेन, सितेन हारेण, शनैश्चरेण पादेन, विकचेन लोचनोत्पलेन, त्रिभुवनविजयकेतुना रूपेण, ग्रहमयीव । "

(वासवदत्ता).

यस्याः स्तनौ यदि घना जघनं विहारि, व-क्त्रं च चारु तव चित्त किमाकुलत्वम् । पुण्यं कुरुष्व यदि तेषु तवास्ति वाञ्छा, पुण्यै-र्विना नहि भवन्ति समीहितार्थाः ॥ १७ ॥

हे मित्र! उस स्त्रीके पीनोन्नत कुचयुगल, मनोहर जघनस्थल, और सुंदरमुख को देख देख कर अपने चित्तको वृथा संतप्त क्यों कर रहे हो, क्योंकि यदि इस सुंदरी के पयोधरादि का भोग करनेकी तुम्हारी अभिलाषा है तो सुकृत करने के लिए तत्पर हो। पुण्य संचय के विना मनोवांछित फलकी प्राप्ति कदापि नहीं हो सकती ॥ १७ ॥

भावार्थ ।

परस्त्री के सौंदर्य को देखकर विकल होना सर्वथा अनुचित है ॥

Oh heart! what possible gain is there in thy painful sensation at the sight of her thick-set breasts, charming buttocks, and fairy face? If thou hast the least desire to enjoy the aforesaid things, thou must perform a series of virtuous actions. The fulfilment of one's hopes and wishes is entirely dependent upon piety and goodness.

Cf.— " किंचिद्वक्रितकंठकंदलदलत्पीनस्तनावर्तन– व्यायामाश्रितकञ्चुकं मृगदृशस्तस्यास्तदालोकितम् । वाचस्ताश्च विदग्धभावचतुराः स्फारीभवन्मन्मथा, हंहो मानस किं स्मरस्यभिमताः सिध्यन्तिपुण्यैः क्रियाः ॥ "

(रुद्रभट्टकृतशृंगारातिलकोदाहरणम्)

मात्सर्यमुत्सार्य विचार्य कार्यमार्याः समर्याद मिदं वदन्तु। सेव्या नितम्बाः किमु भूधराणा मुतस्मरस्मेरनितम्बिनीनाम्॥१८॥

हे आर्य जनो! मत्सरता छोड़कर कर्तव्य कर्म के विचारपूर्वक शास्त्रीय प्रमाण सहित यह कहो कि इस संसारमें जन्म लेकर मनुष्य को पर्वतों के मध्यवर्ती कंदरादि का सेवन करना श्रेष्ठ है अथवा कामोद्दीपन करनेवाली मंदस्मित विलासवती तरुणियों के सुंदर जघन स्थल का उपभोग करना श्रेष्ठ है? ॥ १८ ॥

Oh ye learned Aryas (आर्याः) ! you must, after a careful consideration of the Sâstrâs, at once make a candid and authentic (founded on authority) declaration, leaving aside your one-sided views or partiality, as to whether a man should renounce the world and take his abode into the caves of mountains, or should enjoy it in a right royal fashion and give himself up to the pleasures of lovely women with charming buttocks.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि । २२२९) the *Daśarûpâvalôka* (दशरूपावलोक), the *Kâvyânuśâsana* (काव्यानुशासन), the *Kâvyapradîpa* (काव्यप्रदीप), and the *Udâharanachandrikâ* (उदाहरणचंद्रिका).

Cf.—" अधीतविद्यैर्विगते शिशुत्वे, धनैर्जिते हारिणि यौवने च।
सेव्यानितम्बास्तु विलासिनीनां, ततस्तदर्धं धरणीधराणाम् "
(सुभाषितावलिः)

संसारेऽस्मिन्नसारे परिणतितरले द्वेगती पण्डितानां, तत्वज्ञानामृताम्भःप्लुवलुलितधियां यातु कालः कदाचित् । नोचेन्मुग्धाङ्गनानां स्तनजघनघनाभोगसंसर्गिणीनां, स्थूलोपस्थस्थलीषु स्थगितकरतलस्पर्शलोलोद्यतानाम् ॥ १९ ॥

इस परिणाम में चंचल और असार संसार में पंडित जनों की केवल दोही गति होती हैं, एक तो तत्वज्ञान के अमृतमय सरोवर में वारंवार अवगाहन कर के अपना समय व्यतीत करना और दूसरे मुग्धयुवतियों के विस्तृत कुचयुगल और जघनस्थल के स्थूल उपस्थल का सकाम स्पर्श करके कंदर्प सुखका भोग करना ॥ १९॥

In this worthless and changeable world, learned men should either (1) pass their days in drinking the nectar of Spiritual knowledge, or (2) devote themselves to the pleasant enjoyment of youthful women whose breasts and buttocks are both hard and thick-set, and whose hips and loins are fully developed and extended.

Cf.— " त्याग लोकसुख या रहें, मत्त परात्माध्यान ।
रमणीरति में रत रहें, अथवा रसिक सुजान ॥ "

(रसिक कवि)

मुखेन चन्द्रकान्तेन, महानीलैः शिरोरुहैः ।
पाणिभ्यां पद्मरागाभ्यां, रेजेरत्नमयीवसा॥२०॥

चंद्रकान्त मुखसे, महानील केशसमूहसे, पद्मराग सम करकमलों से वह स्त्री रत्नमयी प्रतीत होती है ॥ २० ॥

इस श्लोक का चमत्कार भी "चंद्रकान्त", "महानील", "पद्मराग" के दोनों अर्थ जानने से ही प्रत्यक्ष होगा ।

(क) 'चंद्रकान्त' =१ चंद्रमा के समान कांतिवाला, और २ चंद्रकान्तमणि ।

(ख) 'महानील' =१ बहुतनीला, और २ नीलम या नीलमणि ।

और (ग) 'पद्मराग' =१ पद्म के समान लाल, और लाल या लालमणि ॥

The person of that beautiful woman can be fairly said to be made up of various precious gems, inasmuch as her face resembles the moonstone, her dark blue hairs the sapphires, and her reddish palms the rubies.

Quoted under *Śakabriddhi* (शकवृद्धि) in the *Sūktimuktāvali* (सूक्तिमुक्तावलि); and anonymously in the *Subhāshitāvali* (सुभाषितावलि) at No. 1236, and the शार्ङ्गधरपद्धति at No. 3371.

Cf.— "नयने हि तरल तारे, सुतनु कपोलौ च चन्द्रकान्तौ ते ।
अधरोऽपि पद्मराग त्रिभुवनरत्नं ततो वदनम् " ॥ २१ ॥
(रुद्रटस्यकाव्यालंकारः १० अध्यायः)

संमोहयन्ति मदयन्ति विडम्बयन्ति, निर्भर्त्सयन्ति रमयन्ति विषादयन्ति । एताः प्रविश्य हृदयं सदयंनराणां, किं नाम वामनयना न समाचरन्ति ॥ २१ ॥

हृदय में सदय (दयापूर्वक) प्रवेश करके मनुष्यों को मोहित करलेने, मदोन्मत्त करने, तरसाने, धमकाने, प्रसन्नकरने और दुःख देनेवाली इन मृगनयनी सुंदरियों के लिए ऐसा कौनसा काम है जिसे वह न करती हो ? २१॥

भावार्थ

मृगनयनी सुंदरियों के नेत्र मनुष्यों के हृदयमें प्रथम तो मानों दयाभाव वसे ही प्रवेश करते हैं परंतु एक वार प्रवेश करने के पश्चात् उनको नाना भांति से कष्ट देने के लिए भी किसी प्रकारकी त्रुटि नहीं करते ?

After once entering the hearts of men, with apparent profession of kindness and sympathy clever (lit. crooked-eyed) women can either stupify or madden, or mock, or threaten, or gladden, or trouble them in a thousand different ways as it suits their whims.

The stanza is also found in the *Mrichhakatika* (मृच्छकटिक) and the प्रबोधचंद्रोदय.

Cf.— (*a*) " धैर्यं ध्वंसयति श्रियंकवलयत्युन्मादयत्यान्तरं,
पादे पातयति प्रयच्छति रततयान्ते च कुत्सा मलम् ।
ऑनिद्र्यं कुरुते विभाजयति च प्राणोपमै र्बंधुभिः,
संघत्ते जरसा युवानमपि तद्वारी क्कनारीयति ॥ "
(भर्तृहरि निर्वेदम्)

(*b*) " What careth she for hearts when once possess'd ? "
Byron's Childe Harold's Pilgrimage. II. 34.

विश्रम्य विश्रम्य वने द्रुमाणां, छायासु तन्वी विचचार काचित् । स्तनोत्तरीयेण करोद्धृतेन, निवारयन्ती शशिनो मयूखान् ॥ २२ ॥

वनके वृक्षोंकी छायामें विश्राम लेले कर वह विरहिणी तरुणी अपने चीरको स्तनपरसे उठाकर चंद्रमाकी किरणोंसे निज कोमल शरीर की रक्षा करती हुई वनमें विचर रही है ॥ २२ ॥

इस श्लोकमें कविने किसी विरहिणी स्त्रीके कोमल शरीर की असाधारण सुकुमारता का वर्णन किया है कि जिसके कारण से वह सूर्य की प्रखर किरणोंकोही नहीं किंतु चंद्रमा के शीतल प्रकाश को भी सहन नहीं कर सकती । प्रत्येक पदसे श्लोकोक्त तन्वीकी असामान्य सुकुमारता प्रत्यक्ष रूपसे झलकती है ॥

Look at the delicate form of that fairy woman who is walking in cool moonlit night advancing step by step with a slow and cautious pace, resting occasionally under the shade of forest trees and drawing up her veil across the moon so as to protect her face from the effects of lunar rays!

Quoted anonymously in the शार्ङ्गधरपद्धति at No. 3399.
This Ślôka is generally misinterpreted by translators.

अदर्शने दर्शनमात्रकामा, दृष्ट्वा परिष्वङ्गरसैकलोला। आलिङ्गितायां पुन रायताक्ष्यामाशास्महे विग्रहयो रभेदम् ॥ २३ ॥

विशाल नेत्रवाली रमणी का जबतक दर्शन न हो तब तक तो दर्शनमात्र हीकी आकांक्षा बनी रहती है और दर्शन के पीछे उसका आलिंगन करने की लालसा उत्पन्न हो जाती है, परंतु आलिंगन के अनन्तर तो हमारी यह इच्छा हो जाती है कि किसी प्रकारसे हम दोनों की देह कभी पृथक ही न हो और हम दोनों में कोई भेद न रहकर इन दो शरीरों का एकही शरीर हो जाय तो बहुत उत्तम हो ॥ २३ ॥

भावार्थ

एक बार देखलेने पर स्त्रियोंसे बचना सर्वथा असंभव हो जाता है इसलिए मुमुक्षु जनों को स्त्रियोंका चिंतमन मात्रभी नहीं करना चाहिए ॥

As long as we do not see her, our only wish is to have a glance of her handsome person; but when this simple wish is gratified we are anxious to have her body in our loving embrace. However, when that boon is also granted we pray God that He may be gracious enough never to part us asunder but to keep our bodies inseparably closed to one another!

PURPORT

It is impossible not to fall into the snares of women after once seeing their faces. True lovers of freedom of will and action should, therefore, avoid them from a distance.

मालती शिरसि जृम्भणोन्मुखी, चन्दनं वपुषि कुङ्कुमाविलम् । वक्षसि प्रियतमा मनोहरा, स्वर्ग एष परिशिष्ट आगतः ॥ २४ ॥

मस्तक पर खिलती हुई मालती की माला धारण करना, केसर चंदनसे अंगराग करना और मनोहर प्राण प्यारी को वक्षस्थलसे लगाना पृथ्वीतल परही स्वर्गसुख भोगने के समान समझना चाहिए ॥ २४ ॥

Those who wear fragrant garlands of budding jasmine blossoms round their necks. rub the sweet-scented saffron over their bodies, and press the handsome person of a beloved charming lady close to their hearts, can justly be said to obtain a portion of heavenly bliss even upon the surface of this wretched world.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 2228. For the idea of the latter half of the stanza. Cf.——

" उरस्तनौं समवलम्ब्य या रतिः, सा न धातृभवने ऽस्ति मे मतिः " १८

(वाराहीसंहिता ७४ अध्याय:)

For the point of the Stanza, Cf.—

" If Heav'n a draught of heavenly pleasure spare,
One cordial in this melancholy vale.
'Tis when a youthful, loving modest pair,
In other's arms breathe out the tender tale.
Beneath the milkwhite thorn that scents the evening gale." Burn's The cotter's Saturday Night.

प्राङ्मामेति मनाग मानितगुणं जाताभिलाषं ततः, सव्रीडं तदनु श्लथीकृततनु प्रत्यस्तधैर्यं पुनः। प्रेमार्द्रं स्पृहणीयनिर्भररहः क्रीडाप्रगल्भं ततो, निःशङ्काङ्गविकर्षणाधिकसुखं रम्यं कुलस्त्रीरतम् ॥ २५ ॥

प्रथम ही प्रथम "नहीं नहीं" के निषेध वाक्यों द्वारा कृतज्ञता रहित, पश्चात् थोड़ी थोड़ी अभिलाषा सूचक, पश्चात् लज्जापूर्वक अंग प्रत्यंगों के शिथिल करने की चेष्टा सहित, पश्चात् अनुरागयुक्त, पश्चात् एकान्त क्रीडा की आतिशय वांछा सहित, पश्चात् नानाविध केलि क्रीडा में प्रवीणता प्रगट करनेवाला और तत्पश्चात् निर्भयपूर्वक अंगमर्दनादिके कारण असाधारण सुख देनेवाला कुलस्त्री का रमण अत्यंत ही रमणीय है ॥ २५ ॥

इस श्लोक में कविने अज्ञातयौवना नवोढा की दशा से प्रारंभ करके प्रौढावस्था पर्यंत की स्वीया नायिका के सुरत की प्रतिमूर्ति ज्यों की त्यों खींच दी है ॥

The enjoyment of one's own wife coming of a high and respectable family is indeed the best and highest pleasure on the face of the earth; for.........

Note.—I abstain from translating the above stanza from fear of oversensitive critics who are sure to decry it as obscene. To me, it, however, presents nothing which can justly be taken as really repugnant to man's feelings in general.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 2242.

उरसि निपतितानां स्रस्तधाम्मिल्लकानां, मुकुलित नयनानां किंचिदुन्मीलितानाम् । सुरतजनितखेदस्विन्नगण्डस्थलाना मधरमधुवधूनां भाग्यवन्तः पिबन्ति ॥ २६ ॥

वक्षस्थलपर पड़ी हुई, बिखरे हुए केशवाली, कभी पलक लगाए हुए, कभी अधखुले नेत्रोंसे कुछ कुछ देखती हुई, और सुरत जनित प्रस्वेद बिंदुओंको गंडस्थलपर धारण करनेवाली पत्नियोंके अधरामृतका पान करना विरले भाग्यवान मनुष्योंकेही प्रारब्धमें लिखाहै ॥२६॥

The pleasure of drinking the labial nectar of their beloved wives who are lying on their breasts with dishevelled hair, half opened eyelids, and rosy cheeks streaming with the sweat of recent coition is indeed reserved for the fortunate few.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 2135.

Cf. (a) " रतिरभसनितान्तश्रान्तकान्ताकुचान्त, श्वलदमलकराग्रा नाभिदेशोऽधघो वा । स्मितमधुरमुखीनां ह्रीणनेत्रोत्पलाना, मधरमधुवधूनां भाग्यवन्तः पिबन्ति ॥ "
(शार्ङ्गधरस्य)

Mark that the last charana of this verse exactly coincides with that of our text.

(b) " आलोलामलकावलीं विलुलितां बिभ्रच्चलत्कुण्डलं,
किंचिन्मृष्टविशेषकं तनुतरैः स्वेदाम्भसः सीकरैः।
तन्व्या यत्सुरतान्ततान्तनयनं वक्त्रं रतिव्यत्यये,
तत्त्वां पातु चिराय किं हरिहरब्रह्मादिभिर्दैवतैः ३ " (अमरुशतके)

आमीलितनयनार्या, यत्सुरतरसो नु संविदं-
कुरुते । मिथुनैर्मिथोऽवधारित मवितथ
मिदमेव कामनिर्वहणम् ॥ २७ ॥

अधखुले नेत्रवाली स्त्रियोंके साथ सुरतरसका साक्षात्कार करनाही कामी जनोंके मनोवांछित पुरुषार्थका अन्तिम परिणामहै कि जिसको क्रीडा करनेवाले दोनों स्त्रीपुरुषही भलीभाँति जान सकते हैं ॥ २७ ॥

The enjoyment of women whose eyes are partly closed on account of the intensity of their passion is the highest pleasure that can be felt by the loving pair and constitutes the ultimate end of amorous sports.

For etiquette's sake it is most appropriate and proper to leave this stanza without any note whatever.

इद मनुचितक्रमश्च पुंसां, यदिह जरास्वपि मान्मथा विकाराः । यदपि च न कृतं नितम्बिनीनां, स्तनपतनावधि जीवितं रतंवा ॥ २८ ॥

वृद्धावस्थामेंभी कामदेवके विकारोंका अनुभव करना मनुष्योंके लिए बहुतही अनुचित है, विशेष करके इस कारणसे कि सुंदर जघनस्थलवाली रमणियोंके जीवन और सुरतकी अवधि उनके स्तनोंके पतन होनेके समय पर्यंत नहीं रक्खी गई है ॥ २८ ॥

How unjustifiable and improper is the decree of fate which makes men succumb to the sentiments of love even when they are too old for them ; especially when we see that the life of women is not limited to the contraction or fall of their heaving breasts ?

Quoted anonymously in the *Kâvyapradîpa* (काव्यप्रदीप) and the *Udâharanachandrikâ* (उदाहरणचंद्रिका).

Cf.— " न शतेनापि वर्षाणा मपैति मदनाशयः ।
तत्राशक्त्या निवर्तन्त नराः——१४"

(वाराहीसंहिता ७४ अध्यायः)

In the शार्ङ्गधरपद्धति at No. 564, the first half of this verse is ascribed to शीलाभट्टारिका, and the second half to भोजराज when both were playing chess with one another.

एतत्कामफलं लोके, यद्द्वयोरेकचित्तता ।
अन्यचित्त कृतेकामे, शवयोरिव सङ्गमः॥२९॥

इस संसारमें सुरत के समय स्त्रीपुरुषका एक चित्त होनाही कामका फल समझा गया है, क्योंकि जब दोनोंका एक चित्तही न हो वह तो सुरतही नहीं कहा जासकता किंतु शव संगमके समानहै ॥ २९ ॥

The true end of coition is the full union of the hearts of the enjoying persons; but when that aim is not accomplished, the intercourse is nothing different from a contact of corpses.

Cf.— " सुरते च समाधौ च, मनो यत्र न लीयते । ध्यानेनापि हि किं तेन, किं तेन सुरतेन वा ॥ " (शार्ङ्गधरपद्धतिः)

Union of hearts is, in reality, the first requisite for true friendship. Where this is not the case there is neither love nor friendship. The poet expresses this idea very strongly in the above Ślôka.

प्रणय मधुराः प्रेमोद्गाढा रसादलसा स्तथा,
भणितमधुरा मुग्धप्रायाः प्रकाशितसम्मदाः ।
प्रकृतिसुभगा विश्रम्भार्हाः स्मरोदयदायिनो,
रहसि किमपि स्वैरालापा हरन्ति मृगी
दृशाम् ॥ ३० ॥

नम्रता पूर्वक मधुर, अनुराग पूर्ण, शृंगारादि रसकी आधिक्यतासे शिथिल, रति संकेतिक वचनोंसे मधुर, अस्फुट, आनंदयुक्त, स्वभावहीसे सुंदर, विश्वासके योग्य और कामदेवको उत्पन्न करनेवाला, मृगनयनी सुंदरियोंका एकान्तस्थलका यथेच्छ भाषण निस्संदेह सबके मनको हरण करलेताहै ॥ ३० ॥

The words of women with antelope-like eyes which are (1) sweet on account of their meekness, (2) full of affection, (3) slow on account of the intensity of their love, (4) agreeable to hear, (5) almost indistinct and unintelligible, (6) expressive of happiness, (7) naturally graceful, (8) trustworthy, (9) apt to excite passion, and (10) coming out of their own free will, if spoken in a lonely space are sure to enslave the hearts of those to whom they are addressed.

Cf.— (a) " मुहुरविशदा विलंभार्हा मुहुः स्खलितमन्यवो, मुहुरसरलाः प्रेम मह्वा मुहुर्मुहुरस्थिराः । चिततशपथोपालंभाङ्का मुहुर्मधुरामुहुः, परिवंश्चिरे निष्पन्दन्ता मिथो मिथुनोक्तयः ॥ " (सुभाषितावलिः).

(b) " म्लानस्य जीवकुसुमस्य विकासनानि, सन्तर्पणानि सकलेन्द्रियनन्दनानि । एतानि ते सुवचनानि सरोरुहाक्षि, कर्णामृतानि मनसश्च रसायनानि ॥ " (भवभूतिकृतोत्तररामचरितम्).

आवासः क्रियतां गाङ्गे, पापहारिणि वारिणि ।
स्तनद्वये तरुण्यावा, मनोहारिणि हारिणि॥२१॥

यातो पापमोचनी श्रीगंगाजीके तटका सेवन करनाही श्रेष्ठहै और या तरुणी सुंदरियोंके मनोहर स्तनमध्यका भोगविलासही ठीकहे ॥ २१ ॥

भावार्थ ।

मनुष्यको उचितहै कि यातो जगतके जंजालोंको छोडकर श्रीगंगाजीके तटका निवास करे और या संसारमें अनुरक्त होकर सुंदर युवतियोंकेसाथ विहार करे।

You should either go to the Ganges and take your abode on her pious banks quite capable of purifying your soul of all previous sins, or you should devote yourself to the charming breasts of young women adorned with beautiful necklaces.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3425. (B. S. S. No. XXXI.)

The Hindus consider the Ganges as the most *sanctifying* stream on the surface of the globe. For the description of the Ganges, see our note elsewhere.

प्रियपुरतो युवतीनां, तावत्पदमातनोतु हृदि-
मानः । वहति न यावच्चन्दन तरुसुरभिर्नि-
र्मलः पवनः ॥ ३२ ॥

तरुणियोंके हृदयमें अपने प्राणवल्लभके समक्ष मानकी स्थिति जबतकही रह सकतीहै कि तबतक चंदन तरुकी सुगंधयुक्त निर्मल पवनका संचार न हो ॥ ३२ ॥

भावार्थ ।

मलयाचलके शीतल, मंद, सुगंध पवनके चलतेही मानवती स्त्रियोंके मानका तत्काल मर्दन होजाता है ।

In company of their lovers, jealous anger in youthful women's hearts can only exist until the blowing of a fresh breeze smelling of the sweet scent of sandal wood.

Sanskrit poetry is very full—rather overful— of the description of *mána* or jealous anger of our ladyloves. Fresh breezes saturated with the sweet scent of sandal are one of the many causes which help us to a considerable extent to put out their anger, to reinstate ourselves into their favours and to bring about the wished-for reconciliation with our sweethearts far sooner than it could have been under any other circumstance.

परिमलभृतो वाताः शाखा नवाङ्कुरकोटयो, मधुरविरुतोत्कण्ठावाचः प्रियाः पिकपक्षिणाम् । विरलसुरतस्वेदोद्गारा वधूवदनेन्दवः, प्रसरति मधौ रात्र्यां जातो न कस्य गुणोदयः ॥ ३३ ॥

जिस समयमें सुगंधयुक्त पवन चलने लगता है, वृक्षोंकी शाखा नवीन पत्रांकुरोंसे सुशोभित होजातीहै, कोयल उत्कंठायुक्त प्रिय कलरव करने लगते हैं, और पत्नियोंके मुखचंद्रपर सुरत जनित प्रस्वेदकी तनिकसी धार बहार देने लगती है, ऐसे वसन्तऋतुकी रात्रिमें कौनसा ऐसा पुरुष है कि जिसके हृदयमें कामदेवका उदय न होता हो? ॥ ३३ ॥

Who is it that can avoid the excitement of passion in the midst of a lovely night of Spring when the air is full of agreeable smell, the boughs of trees are covered with fresh foliage, the sweet cooings of cuckoos are causing great sensation in the hearts, and the coition sweat is slightly perceptible on the cheeks of moon-faced ladies?

Cf.— (a) " आकम्पितानि हृदयानि मनस्विनीनां, वातैः प्रफुल्लसहकारकृताधिवासैः । संबाधितं परभृतस्य मदाकुलस्य, श्रोत्रप्रियैर्मधुकरस्य च गीतनादैः " २३ (ऋतुसंहारः)

(b) " अविरलकमलविकासः, सकलालिमदश्चकोकिलानन्दः ।
रम्योऽयमेति संप्रति, लोकोत्कण्ठाकरः कालः ॥ ८३ "
(काव्यालङ्कारः । ७ अध्यायः)

**मधुरयं मधुरै रपि कोकिला–कलकलैर्मलय-
स्य च वायुभिः ॥ विरहिणः प्रणिहन्ति शरी-
रिणो, विपदि हन्त सुधाऽपि विषायते ॥३४॥**

कोकिलके मधुर कलरव, और मलयाचलके सुगंधित पवनोंसे विभूषित होनेपरभी यह वसंतऋतु विरहीजनोंके प्राणोंका हरण करलेताहै। अहो ! क्याही खेदका विषयहै कि देहधारियोंके लिए विपत्तिके समयमें अमृतभी विषके समान दुःखदायी हो जाताहै ॥ ३४ ॥

The hearts of lovers separated from their sweethearts are sorely pained by the lovely Spring, notwithstanding its sweet cooings of cuckoos, and the odoriferous air of the Malaya. True it is, that in man's misfortunes nectar is even changed into poison.

Cf.— (a) " पाटीरद्रुभुजंगपुंगवमुखा याता इवात्तापिनो, वाता वान्ति दहन्ति लोचन ममी ताम्रारसालद्रुमाः । एते हन्त किरन्ति कूजितमयं हालाहलं कोकिला, बालाबालमृणालकोमलतनुः प्राणान्कथं रक्षतु " ५७

(भामिनी विलासः । शृंगारे)

(b) " उन्मीलन्मधुगंधलुब्धमधुपव्याधूतचूताङ्कुर क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः । नीयन्तेपथिकैः कथं कथमपि ध्यानावधानक्षण प्राप्तप्राणसमासमागमरसोल्लासैरमीवासराः " (गीतगोविन्दः। प्रथमसर्गः)

आवासः किल किंचिदेव दयितापार्श्वे विलासा
लसः, कर्णे कोकिलकामिनीकलरवः स्मेरो ल-
तामण्डपः । गोष्ठी सत्कविभिः समं कतिपयैः
सेव्याः सितांशोः कराः, केषांचित्सुखयन्त्यवे-
हि हृदयं चैत्रे विचित्राः क्षपाः ॥ ३८ ॥

जिस समयमें, भोगविलाससे शिथिल होकर अपनी प्राणप्यारीके निकट कुछ काल निवास करना, कोकिल कामिनियोंके सुंदर शब्दोंका श्रवण करना, प्रफुल्लित लतामंडपका आनंद लूटना, और उत्तमोत्तम कवीश्वरोंकी गोष्ठी और चंद्रमाकी शीतल किरणोंका सेवन करना आनंददायक होताहै वैसी चित्रविचित्र चैत्रकी रात्रियें किसी किसी भाग्यवान मनुष्योंके हृदयकोही सुखी करती हैं ॥ ३५ ॥

There are only a few persons who can afford to delight themselves in the wonderfully pleasant nights of *Chaitra* either by taking a slight rest from their amorous toils by the side of their beloved loves, or by hearing the sweet chirpings of female cuckoos, or by entering the interior of a lovely bower of creepers, or by conversing with good poets, or by enjoying the cool rays of the moon.

Cf.— " रम्यः प्रदोषसमयः स्फुटचंद्रभासः, पुंस्कोकिलस्य विरुतं पवनः सुगन्धि । मत्तालियूथविरुतं निशिशीधुपानं, सर्वं रसायनमिदं कुसुमायुधस्य ३४ "
(ऋतुसंहारे वसन्तवर्णने)

पान्थस्त्रीविरहानलाहुति कथा मातन्वतीमञ्जरी, माकन्देषु पिकाङ्गनाभिरधुना सोत्कण्ठ मालोक्यते । अप्येते नवपाटलापरिमलप्राग्भारपाटच्चरा, वान्ति क्लान्तिवितानतानवकृताः श्रीखण्डशैलानिलाः ॥ ३६ ॥

इस वसंतकालमें स्थान स्थानमें पथिकोंकी विरहिणी स्त्रियोंकी वियोगाग्निसे निकली हुई मंजरीरूपी शिखा प्रज्वलित होरही है, आम्रके वृक्षोंमें कोयल उत्कंठासहित अवलोकन कररही हैं, और नवीन खिले हुए पलाशके पुष्पसमूहकी सुगंधि चुरानेवाले और मार्ग चलनेके श्रमको दूर करनेवाले मलयाचलके पवन चलरहेहैं॥३६॥

इस श्लोकमें कविने वसंतऋतुकी स्वाभाविक महिमा वर्णनकी है ॥

The sight of mango stalks representing as it were the burning flame of the fire of separation from his beloved wife, the passionate looks of female cuckoos, and the sweet-scented breeze of the Malaya mountain blowing with the stolen odour of the newly blossomed *Pâtals* that can allay the fatigue of the way, all combine to add a great deal to the mental pangs of the unfortunate traveller away from home.

Cf.— " दरविगलितमल्लीवल्लिचंचत्पराग प्रकटितपटवासैर्वासयन्काननानि । इह हि दहति चेतः केतकीगंधबंधुः प्रसरदसम बाणप्राणवद्गंधवाहः । "

(गीतगोविंदः प्रथमसर्गः)

सहकारकुसुमकेसर निकरभरामोदमूर्छितादिग्न्ते । मधुरमधु विधुरमधुपे, मधौ भवेत्कस्य नोत्कण्ठा ॥ ३७ ॥

जिस समयमें आमके पुष्पोंकी केसरके अतिशय सुगंधसे दशों दिशा व्याप्त होजाती हैं और मधुर मधुके आस्वादनसे सारे भ्रमर उन्मत्त हो जाते हैं उस वसंत ऋतुमें किस मनुष्यके मनमें कामोद्दीपन नहीं होता? ३७

The advent of the lovely season of Spring when the whole atmosphere is quite saturated with the sweet perfume of copious mango blossoms, and the bees are almost maddened with drinking the flowery juice, is powerful enough to make us ardently long for the company of our beloved persons. To be sure, there is none who can successfully stand the irresistible force of Love in Spring.

Quoted under *Kapilarudra* in the *Subhâshitâvali* (सुभाषितावलि) at No. 1666, and the शार्ङ्गधरपद्धति at No. 3787.

Cf.— (*a*) " विकासितसहकारभारहारि, परिमलपुञ्जितगुञ्जितद्विरेफः ।
नवकिसलयचारुचामरश्री र्हरति मुनेरपि मानसं वसन्तः "
(काव्यप्रदीपः)

(*b*) " मलयानिलललनोल्बण मदकलकलकंठकलकललामः ।
मधुरमधुविधुरमधुपो, मधुरयमधुनाधिनोति धराम् "
(काव्यालङ्कारः, II. 30)

Mark that the 3rd *Charana* of this stanza is similar to that of our text.

अच्छार्द्रचन्दनरसार्द्रकरामृगाक्ष्यो, धारागृहा-
णि कुसुमानि च कौमुदी च । मन्दो मरुत्सु-
मनसः शुचिहर्म्यपृष्ठं, ग्रीष्मे मदं च मदनं च
विवर्द्धयन्ति ॥ ३८ ॥

अत्यंत स्वच्छ चंदनके रससे आर्द्रहाथोंवाली मृग-
नयनी सुंदरियें. जलयंत्र (हौज फँवारे आदि), पुष्प,
चंद्रमाकी निर्मल चांदनी, मंदगामी सुगंधित पवन,
और सुंदर महलकी छत, ये सब ग्रीष्म ऋतुमें आनंद
और कामदेव दोनोंहीकी वृद्धि करते हैं ॥ ३८ ॥

Hands of faireyed damsels drenched with the juice of pure sandal, houses furnished with artificial jets or fountains of water, flowers, moonlit nights, slow and sweet-scented breezes, and beautiful roofs of stately palaces are all conducive to strengthen high spirits and passion in summer.

Cf.—" निशाः शशाङ्कः क्षतनीरराजयः, क्वचिद्विचित्रं जलयंत्रमंदिरम् ।
मणिप्रकाराः सरसं च चंदनं, शुचौ प्रिये यान्ति जनस्य सेव्यताम् "
(ऋतुसंहारः । ग्रीष्मवर्णनम्)

स्रजो ह्यामोदा व्यजनपवन श्चन्द्रकिरणाः,
परागः कासारो मलयजरजः सीधुविशदम् ।
शुचिः सौधोत्सङ्गः प्रतनुवसनं पङ्कजदृशो,
निदाघार्ता ह्येतत्सुख मुपलभन्ते सुकृतिनः ३९॥

ग्रीष्मके निदाघसे पीडित होकर मनोहर पुष्पमाला पंखेका पवन, चंद्रमाकी शीतल किरण, पुष्पोंका पराग, सरोवर, चंदनकी रज, उत्तममदिरा, सुंदर महलकी छत, बारीक वस्त्र, और कमलनयनी प्राणप्यारीके उपभोग करनेका सुख विरले भाग्यवान मनुष्यही लूट सकते हैं ॥ ३९ ॥

Beautiful garlands, fan-breezes, lunar rays, pollen dust, tank, sandal powder, pure wine, fine palaces, few (necessary) clothes of delicate fibre, and lotus-eyed women constitute a special privilege of the blessed few when they are pained with the excessive heat of summer.

Cf— " अत्यच्छं सित मंशुकं शुचि मधु स्वामोद मच्छं रजः,
कर्पूरंविधृतार्द्रचन्दनकुचद्वंन्द्वाः कुरङ्गीदृशः ।
धारावेश्म सपाटलं विचकिलः स्रग्दामचन्द्रत्विषो,
धातः सृष्टि रियं वृथैव तव न ग्रीष्मोऽभविष्यद्यदि । "
(सुभाषितरत्नभाण्डागारः)

सुधाशुभ्रं धाम स्फुरदमलरश्मिः शशधरः,
प्रियावक्त्राम्भोजं मलयजरजश्चातिसुरभि ।
स्रजो हृद्यामोदा स्तदिदमखिलंरागिणिजने,
करोत्यन्तः क्षोभं नतु विषयसंसर्गविमुखे॥४०॥

लिपा पुता स्वच्छ महल, चंद्रमाकी निर्मल प्रकाशमान चांदनी, प्राणप्यारीका मुखकमल, अत्यंत सुगंधित चंदनकी रज, और मनोहर पुष्पमाला कामी जनोंके मनमें बहुत क्षोभ उत्पन्न कर सकते हैं परंतु विषय वासनासे विमुख विरक्त जनके अंतःकरणमें किसी प्रकारका विकार नहीं कर सकते ॥ ४० ॥

A neat and clean house, the clear and refulgent moon, the lotus-like face of sweethearts, fragrant sandal dust, and charming garlands are able to cause a powerful storm into the hearts of the passionate; but, on the contrary, they are quite helpless to produce the least effect upon the calm and serene temperament of those who have resolutely turned their faces from sensual pleasures.

When we consider the point of the stanza we cannot fairly justify its place in the description of Summer. However, the poet seems apparently bent on bringing the cooling effects of cleanliness, moon, ladies, sandal and flowers to the notice of his readers.

तरुणीवेषादीपितकामा, विकसितजातिः पुण्य सुगन्धिः । उन्नतपीनपयोधरभारा, प्रावृट् कुरुते कस्य न हर्षम् ॥ ४१ ॥

कामोद्दीपन करनेवाली, प्रफुल्लित मालती लतासे सुशोभित, उत्तम सुगंधसे सुगंधित, तथा उन्नत और सघन पयोधरोंसे युक्त वर्षाऋतु तरुणी स्त्रीके समान किस मनुष्यके हृदयको हर्षित नहीं करती ॥ ४१ ॥

कविने इस श्लोकमें वर्षा ऋतुकी तुलना तरुणी स्त्रीके साथ कीहै । " दीपितकामा, " " विकसितजातिः " "पुण्यसुगंधिः, " और " उन्नतपीनपयोधरभारा," तरुणी और प्रावृट् दोनोंहीके विशेषण हैं ॥

Who is not delighted at the sight of the rainy season which like a youthful lady is quite capable of exciting men's passions by the fragrant odour of full-blown *Jôti* flowers and the thick gathering of rising clouds loaded with rains ?

In the following couplet we have got a very striking contrast to the idea of the text ; for, here, the poet *Vriddhi* (वृद्धि) compares the rainy season to an old woman.

" अपगतरजोविकारा, घनपटलाक्रान्ततारकालोका ।
लम्बपयोधरभारा, प्रावृडियं वृद्धवनितेव " (सुभाषितावलिः)

वियदुपचितमेघं भूमयः कन्दलिन्यो, नवकुट जकदम्बामोदिनो गन्धवाहाः । शिखिकुलकलकेकारावरम्या वनान्ताः, सुखिन मसुखिनं वा सर्वमुत्कण्ठयन्ति ॥ ४२ ॥

वर्षाकालके मेघपटलसे व्याप्त हुआ आकाश, नवीन अंकुरोंसे युक्त भूमिस्थल, तत्क्षणखिले हुए कुटज और कदंबके पुष्पोंकी सुगंधसे सुगंधित पवन, और मयूरमंडलीके कलरवसे रमणीय वनप्रदेश, सुखी और दुखी सबहीको उत्कंठित करते हैं ॥ ४२ ॥

The spirits of every person whether happy or unhappy are sure to be affected with ardent passion at the sight of the cloudy sky, the sprouting fields, the fragrant breeze blowing with the odour of newly blossomed *Kutaja* (कुटज) and *Kadamb* (कदम्ब) flowers, and the charming forests full of melodious noise of peacock flights.

Cf.—(*a*) " उन्निद्रकन्दलदलान्तरलभ्यमान, गुञ्जन्मदान्धमधुपे घनमेघकाले । स्वप्नेऽपि यः प्रवसति प्रविहायकान्तां, तस्मैविषाणरहिताय नमो वृषाय ।"

(सुभाषितरत्नभाण्डागारः)

(*b*) " गअणं च मत्तमेहं धाराललिअज्जुणाइँ अ वणाइँ ।
(गगनं) (घं) (तार्जुनानि) (च) (नानि)
णिरहङ्कार मिअङ्का हरन्ति नीलाओ वि णिसाओ ।
(नि) (मृगा) (अपि) (निशाः)

(आनन्दवर्धनस्य ध्वन्यालोके)

(*c*) " वियदलिमलिनाम्बुगर्भमेघं, मधुकरकोकिलकूजितैर्दिशां श्रीः
धरणि रभिनवाङ्कुराङ्कटङ्का, प्रणति परे दयिते प्रसीद मुग्धे "

(काव्यप्रदीपः)

उपरिघनं घनपटलं, तिर्यग्गिरयोऽपि नर्तित-मयूराः । क्षितिरपि कन्दलधवला, दृष्टिंपथिकः क्वयापयतु ॥ ४३ ॥

मस्तकके ऊपर तो मेघोंकी घटाका घटाटोप हो रहा है, दोनों पार्श्वके पहाडोंमें मयूर मंडली नृत्य कररहीहै और चरणोंके नीचेकी भूमि नवीन कंदलसे धवल हो रही है । इस दशामें विचारे पथिक किस तर्फमें दृष्टि करके संतुष्ट हो सकते हैं? क्योंकि वे जिधर देखते हैं उधरही कामोद्दीपक पदार्थोंसे उनका अंतःकरण संतप्त होताहै ॥ ४३ ॥

How can the mind of a wayfarer be not disturbed at the sight of his head being canopied with raining clouds, the sidelong hills being filled with peacocks dancing with pleasure, and the soil beneath his feet being covered with flowers and roots?

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि). at No. 1744 and anonymously in the शार्ङ्गधरपद्धति at No. 3886.

The words " उपरि घनं घन पटलं " are also met with in the *Mudrârâkshasa* (मुद्राराक्षस । १ । २१).

Cf.— " दलत्कंदलमाग्भूमिः, सनवाम्बुदमम्बरम् ।
वाप्यः फुल्लाम्बुजयुजो, जातादृष्टिविपंमम "
(काव्यानुशासनम्)

इतो विद्युद्वल्लीविलसित मितः केतकितरोः,
स्फुरद्गन्धः प्रोद्यज्जलदनिनदस्फूर्जित मितः ।
इतः केकिक्रीडाकलकलरवः पक्ष्मलदृशां,
कथं यास्यन्तेते विरहदिवसाः संभृतरसाः ४४॥

नहीं मालूम कि सुलोचना विरहिणी स्त्रियोंके शृंगारादिरसोंकी वृद्धि करनेवाले वियोगके दिन इस वर्षा कालमें किस प्रकारसे कटेंगे, क्योंकि एक ओर तो आकाशमें बिजलियोंने झमाझम मचा रक्खी है और दूसरी ओर फूली हुई केतकीकी महक उड रही है, तथा इधर तो बरसते हुए मेघोंका समूह गर्जना कर रहाहै और उधर मयूर मंडली उन्मत्त होकर नांचती हुई सुंदर कलरव कर रही है ॥ ४४ ॥

With what great difficulty will, the days of women, with strong and beautiful eyelashes and wellversed in the art of sensual enjoyments, be passed at the time of separation from their loving husbands when their hearts are sorely pained with the fire of passion continually brightened at the sight of a brilliant flash of lightning in the sky, on the one side, and the odorous air fraught with the strong scent of *Ketaki* (केतकी) flowers, on the other; as well as of the roaring of raining clouds, in this place, and the passionate cries of peacocks in that?

Cf.—(*a*) " दिशाधारा हाराः शमितशमभाराः शमवता मसृणीसंचाराः कृतमदविकाराश्चशिखिनाम् । धृताम्बव्यापारा स्तुहिनकणसारा विरहिणी मनः कीर्णाङ्गाराः क्षितति जलधारा जलधरः ॥ " (सुभाषितरत्नभांडागारः)

(*b*) " मेघै व्योंम नवाम्बुभिर्वसुमती विद्युल्लताभिर्दिशो, धाराभिर्गगनं वनानि कुटजैः पूरै र्वृतानिम्नगाः । एकां घातयितुं वियोगविधुरां दीनां वराकीं स्त्रियं, प्रावृट्काल हताशवर्णयकृतं मिथ्या किमाडम्बरम् ॥ "

(सुभाषितावलिः)

(*c*) " इतः केकीनादै स्तुदति शतकोटि प्रतिभटै, रितः कामः कामं कठिनतरबाणैः प्रहरति । इतो गर्जत्युच्चैर्जलधरगणो भीमनिनदै, विना नाथं जाने न सखि भविता किं ननु मम ॥ " (जनार्दनभट्टस्य शृंगारशतकम्)

असूचीसंसारे तमसि नभसि प्रौढजलद-ध्वनि-
प्राये तस्मिन्पतति दृपदां नीरनिचये । इदं
सौदामिन्याः कनककमनीयं विलसितं, मुदं च
ग्लानिं च प्रथयति पथिष्वेव सुदृशाम् ॥४५ ॥

जिस साँवनकी महा अंधियारी रातमें सूईके बराबर भी पगडंडी नही सूझती, और अत्यंत गर्जना करनेवाली और मूसलधार बरसनेवाली घटासे सारी पृथ्वी ओले और जलसे व्याप्त होरहीहै, उस समयकी सुवर्णके समान सुंदर बिजलीकी चमक सुलोचना विरहिणी स्त्रियोंके अंतःकरणमें हर्ष और ग्लानि दोनोंका विस्तार करती हैं ४५ ॥

In the dark nights of *Nabhas* or *Shrāwana* (नभस् or श्रावण) when rain and hail are falling upon the earth with a tremendous noise of roaring clouds, and when footpaths are quite imperceptible to the eyes, the golden flash of lightning beautifully shining across the sky is at once a source of great delight and disturbance to fair-eyed ladies.

The downpour of rain is particularly smart and heavy during the month of *Śrâwan* which generally falls in with July; add to it the deafening roar of the clouds in a dark night; and the miseries or fears of a lovely woman will be found really astounding.

आसारेण न हर्म्यतः प्रियतमैर्यातुं वहिः श-
क्यते, शीतोत्कम्पनिमित्त मायतदृशा गाढं
समालिङ्ग्यते। जाताः शीतलशीकराश्च मरु-
तश्चात्यन्तखेदच्छिदो, धन्यानां वत दुर्दिनं
सुदिनतां याति प्रियासङ्गमे ॥ ४६ ॥

जिस समयमें मूसलधार वर्षाके कारण प्राणवल्लभ शयनमंदिरसे बाहिर नहीं जा सकते और शीतसे कांपती हुई पूर्णरूपसे खुले हुए नेत्रोंसे देखनेवाली प्राणप्यारीका गाढआलिंगन करते हैं, तथा शीतल जल कणको धारण करनेवाली पवन सुरतके अत्यंत परिश्रमको मिटा देतीहै, वह वर्षाके दुर्दिन सौभाग्य शाली पुरुषोंके लिए सुदिनका स्वरूप धारण करलेते हैं॥ ४६ ॥

For blessed persons, a foul rainy day is even changed into a pleasant and enjoyable one ; for, when they are unable to go out of their bedrooms on account of the incessant downpour of rains, they gladly return to their loves who trembling with cold take them into their close embraces : as well as when the cool particles of water in the surrounding atmosphere give them a refreshing sensation, and allay the excess of fatigue they might have incurred in their sensual pleasures.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1784.

No one needs be told that the company of those near and dear to us invariably lightens the bitter severities of a stormy and foul weather.

अर्द्धं नीत्वा निशायाः सरभससुरतायासखिन्न-श्लथाङ्गः, प्रोद्भूतासह्यतृष्णो मधुमदनिरतो हर्म्यपृष्ठे विविक्ते । सम्भोगाक्लान्तकान्ता शिथिलभुजलतावर्जितं कर्करीतो, ज्योत्स्नाभिन्नाच्छधारं पिबति न सलिलं शारदं मन्द-भाग्यः ॥ ४७ ॥

जो पुरुष शरदकी चांदनीमें आधीरातके समय शीघ्रतापूर्वक किए हुए सुरतके परिश्रमसे शिथिल, असह्य तृष्णासे व्याकुल, और मदिरापानसे उन्मत्त होकर स्वच्छ महलकी छतपर बैठा हुवा संभोग जनित खेदसे शिथिल भुजावाली प्राणप्यारीके हिलतेहुए हाथोंमें ली हुई हिलती हुई झारीसे पड़ती हुई निर्मल जलधाराका पान नहीं करता वह निस्संदेह मंदभागी है ॥ ४७ ॥

One who after the lapse of the first half of night when having tired of the recent enjoyment of his wife, and pained with unbearable thirst on that account, is sitting in an intoxicated state on the lovely roof of a palace, does not avail himself of the pleasure of drinking clear autumnal water pouring out in a transparent stream in bright moonlight from the mouth of a beautiful waterpot held by the trembling hands of his beloved sweetheart whose strength has equally failed owing to the said coition, is no doubt a very unfortunate being.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sárngadharapaddhati* (शार्ङ्गधरपद्धति । ३९०८) and anonymously in the *Subháshitávali* (सुभाषितावलि । १८२४)

Cf.—" इत्थं निर्मलकर्करीस्थ मसह प्रालेय वाताहतं,
नाधन्याः प्रचुरं पिबन्त्यनुदिनं मौन्मुक्तधारं पयः "
(काव्यालंकारटीकायाम्)

हेमन्ते दधिदुग्धसर्पिरशना माञ्जिष्ठवासोभृतः,
काश्मीरद्रवसान्द्रदिग्धवपुषः खिन्ना विचित्रै-
रतैः । पीनोरुस्तनकामिनीजनकृताश्लेषा गृहा-
भ्यन्तरं, ताम्बूलीदलपूगपूरितमुखा धन्याः
सुखं शेरते ॥ ४८ ॥

हेमंत ऋतुके समय दही, दुग्ध और घृतादिका भोजन करनेवाले, मंजीठके रँगे हुए लाल वस्त्र पहननेवाले, सघन केसरके रससे शरीरको चित्रित करनेवाले, नाना प्रकारके सुरतजनित खेदसे शिथिल होकर पीनोन्नत उरुस्थल और स्तनोंको धारण करनेवाली कामवती स्त्रियोंका आलिंगन किए हुए सुंदर तांबूलकी बीटिका मुखमें लिए जो पुरुष मंदिरके अभ्यंतर स्थानमें सुख पूर्वक शयन करतेहैं वह निस्संदेह धन्य हैं ॥ ४८ ॥

In winter, those persons are indeed very fortunate who can afford to (1) have plenty of milk and *Ghee* upon their tables, (2) wear deepred clothes upon their bodies, (3) enjoy the luxury of rubbing a thick layer of saffron juice over their handsome persons, (4) have the pleasure of tiring themselves with a variety of sensual enjoyments, (5) lie down into the close embraces of lovely women with thickset breasts, and (6) sleep with ease and comfort in the interior of their houses, chewing a leaf of piper-betel mixed with areca nut and other spices.

It may be observed that the use of curd, milk, ghee, red clothes and saffron is specially recommended in the cold weather.

चुम्बन्तो गण्डभित्ती रलकवति मुखे सीत्कृता-न्यादधाना, वक्षः सूत्कञ्चिकेषु स्तनभरपुलको-द्भेद मापादयन्तः । ऊरूनाकम्पयन्तः पृथु-जघनतटात्स्रंसयन्तोंऽशुकानि, व्यक्तंकान्ताज नानां विटचरितकृतः शैशिरा वान्ति वाताः४९॥

कामिनियोंकी अलकावलियुक्त कपोलस्थलीका चुंबन करनेवाले, उनके मुखसे शीताधिक्यके हेतु 'सी' 'सी' शब्द कराते हुए, कंचुकी रहित वक्षस्थलपर प्रकट हुई रोमावलिके कारणसे दोनों कुचयुगलका भेद बतलाने वाले, दोनों पेडुओंको कंपित करते हुए और भारी जंघा-ओंसे वस्त्रोंको दूर करते हुए शिशिर ऋतुके पवन प्रत्यक्ष रूपसे स्त्रियोंके साथ जार कर्म कर रहे हैं ॥ ४९ ॥

Kissing the cheeks, causing a shivering sound of their lips in the fairy faces upon which the luxuriant hair is falling in a wanton state, giving rise to the appearance of a distinct line of demarcation between their bare and heaving breasts, shaking the buttocks, and blowing aside the clothes from their bulky upper legs, the wintry winds are clearly playing the part of *Vitas* or paramours with beautiful women in broad daylight.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1855 and the *Śârngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 3945.

Cf.—" सीत्कारं शिक्षयति, व्रणत्यधरं तनोति रोमाञ्चम् ।
नागरिकः किमुमिलितो, नहि नहि सखि हैमनः पवनः । "
(केशवमिश्रस्यालंकारशेखरे).

केशानाकलयन्दृशौ मुकुलयन्वासो बलादा-
क्षिप-न्नातन्वन्पुलकोद्गमं प्रकटयन्नङ्गेषु कम्पं
गतैः। वारंवारमुदारसीत्कृतकृतो दन्तच्छदा-
न्पीडय-न्प्रायः शैशिरएष सम्प्रति मरुत्का-
न्ता सु कान्तायते ॥ ९० ॥

केशोंको इधर उधर बखेरते हुए, नेत्रोंको बंद करते हुए, वस्त्रोंको ज़ोरसे उड़ाते हुए, शरीरको रोमांचित करते हुए, सारी देहको कंपित करते हुए, शीतकी अधिकताके हेतु मुखसे वारंवार सीत्कार शब्दका उच्चारण कराते हुए और होठोंका चुंबन करते हुए शिशिर ऋतुके पवन स्त्रियोंकेसाथ प्रायः पतिका सा आचरण कर रहेहैं९०

Dishevelling the hair, closing the eyelids, forcibly throwing away the clothes, causing a distinct thrill throughout the body, embracing their slightly trembling persons, making them repeatedly utter the low but audible sounds of fear and joy, and kissing the lips, the cool breezes of winter are frequently acting the part of wanton husbands or lovers with women.

Quoted anonymously in the *Subhāshitāvali* (सुभाषितावलि) at No. 1854 and the *Śārngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 3944.

असाराःसन्त्वेते विरतिविरसायासविषया, जुगुप्सन्तां यद्वा ननु सकलदोषास्पदमिति। तथाऽप्यन्तस्तत्त्वे प्रणिहितधिया मप्यतिबलस्तदीयोऽनाख्येयः स्फुरति हृदये कोऽपि महिमा ॥ ५१ ॥

"संसारके विषय सब असारहैं। विरति उत्पन्न होनेपर रस रहितहैं, और सारे दोषोंके मूल कारण हैं" इत्यादि निंदा हम भले ही करें, तथापि विषयोंकी महिमाके अपार और प्रबल होनेमें कोई संदेह नहीं। क्योंकि परब्रह्म परमात्माके तत्त्ववेत्ता विद्वानोंके अंतःकरणमें भी ये विषय कामाग्निको संदीपन करनेमें सर्वथा समर्थ होतेहैं ॥ ५१ ॥

Sensual pleasures are, no doubt, fruitless and a great hinderance to our renouncing the world. People may therefore hate them as they like, and stigmatise them as the source of all woe and misery. However, there is something very powerful and indefinable in their matchless might to cause a strong agitation even into the hearts of those who having forsaken mundane objects have entirely devoted themselves to the search of the First Principle or True Cause.

Cf. (a) " विवेक प्रध्वंसादुपचित महामोहगहनो,
विकारः कोऽप्यन्तर्जडयति च तापं च कुरुते" । (मालतीमाधवे).

(b) "अलमति चपलत्वात्स्वप्नमायोपमत्वा-
त्परिणति विरसत्वात्सङ्गमेनाङ्गनायाः ।
इति यदि शतकृत्व स्तत्वमालोचयाम-
स्तदपि न हरिणाक्षीं विस्मरत्यन्तरात्मा" । (बिह्लण चरितम्)।

भवन्तो वेदान्तप्रणिहितधिया माप्तगुरवो,
विचित्रालापानां वयमपि कवीनामनुचराः ।
तथाऽप्येतद्ब्रूमो नहि परहितात्पुण्यमधिकं,
न चाऽस्मिन्संसारे कुवलयदृशो रम्यमपरम् ५२

आपतो वेदांती पंडितों के गुरु हैं और हम नाना प्रकारकी सुंदर कविता कहनेवाले कवीश्वरोंके अनुचर हैं। तथापि हम सबको यह बात अवश्य कहनी पड़ती है कि इस संसारमें परोपकारके सिवाय पुण्य और कमल-नयनी सुंदरियोंके सिवाय रमणीय और कुछ भी नहीं है५२

You are the acknowledged preceptors of those who have given themselves to the study of Vedânta and we are the followers of poets whose words being never monotonous are always very beautiful and sweet; but let us make no secret of saying that upon the surface of this earth no other virtue is greater than that of doing good to others, and that nothing is more delightful here than lotus-eyed women.

This Śloka is quoted under *Bhartrihari* (भर्तृहरि) by *Kshemendra* (क्षेमेन्द्र) in his *Suvrittatilaka* (सुवृत्त तिलक).

Cf. (*a*) " किं संसारे सारं, बहुशोऽपि विचिन्त्यमानमिदमेव ।
मनुजेषु दृष्टतत्वं, स्वपरहितायोद्यतं जन्म " ।
(विमलाचार्यस्य प्रश्नोत्तररत्नमाला).

(*b*) " सन्तः श्रृणुध्वं हृदये निधाय-मुत्क्षिप्य बाहुं परिरारटीमि ।
न सुस्तनान्तुल्य मिहास्तिरम्यं, न सुस्तनां तुल्य मिहास्ति रम्यम् ॥"
(सरस्वतीकण्ठाभरणम् । द्वितीयपरिच्छेदः).

किमिह बहुभिरुक्तैर्युक्ति शून्यैः प्रलापै-र्द्वय मपि पुरुषाणां सर्वदा सेवनीयम् । अभिनव मदलीलालालसं सुन्दरीणां, स्तनभरपरिखिन्नं यौवनं वा वनं वा ॥ ५३ ॥

युक्ति रहित अनेकानेक बकवाद करनेसे क्या प्रयोजन है। इस संसारमें आकर पुरुषोंके सेवन करने योग्य दोही पदार्थ हैं। (१) या तो अभिनव रस क्रीडासे शिथिल और स्तनभारसे पीडित सुंदरियोंका यौवन और (२) या वन ॥ ५३ ॥

What use is there in talking a great deal of non-sense and incoherent prattle? There are only two things worth the devotion of man in this world: (1) either the youth of beautiful women who are ever anxious of having a variety of sensual enjoyments, tired as it were of the burden of their full developed breasts; or (2) the forest (to live as a hermit.)

"किमिहबहुभिरुक्तैः" is also found in the *Nâtyaśâstra* of *Bharata* (भरतमुनिकृत नाट्यशास्त्रम् १५।६७). The *Subhâshitâvali* quotes it under (भट्टोद्भट्ट), at No. 3453.

Cf.—" रसिक सुनहु तुम कानदे, सब मन्थन को सार।
योग भोग में इक बिना, यह संसार असार ॥ "

(रसिक कवि).

सत्यं जना वच्मि न पक्षपाताल्लोकेषु सर्वेष्वपि तथ्यमेतत् । नान्यन्मनोहारि नितम्बिनीभ्यो, दुःखस्यहेतुर्नहि कश्चिदन्यः ॥ ५४ ॥

हे मनुष्यो ! हम पक्ष पात रहित सत्य सत्य कह रहे हैं कि इस संसारमें सुंदर नितंबस्थल धारण करनेवाली युवतियोंको छोड़कर न तो कोई मनोहर पदार्थ ही है और न कोई दुःखादिका हेतुही है ॥ ५४ ॥

भावार्थ

स्त्रीको छोड़कर संसारमें सुख दुःखका हेतु और कोई नहीं है ॥ ५४ ॥

Oh my friends ! I speak real and impartial truth when I say that the only cause of pleasure and pain (good and evil) in this world of ours is beautiful women of well developed buttocks.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) २२२३).

Cf. (*a*) " सन्तः शृणुध्वं हृदये निदध्वमुत्क्षिप्य बाहू परिराटीमि ।
न सुभ्रुवान्तुल्य मिहास्ति रम्यं न सुभ्रुवान्तुल्य मिहास्त्यरम्यम् ॥ "

(*b*) " Alas ! the love of women ! it is known
To be a lovely and,a fearful thing. " Byron's Don Juan.

(*c*) " जो जग में होती नहीं, वामलोचना वाम ।
रसिक सुना जाता नहीं, कहीं दुःख सुख नाम ॥ " (रसिक कवि).

तावदेव कृतिनां हृदि, स्फुरत्येष निर्मल विवेकदीपकः । यावदेव न कुरङ्ग चक्षुषां, ताड्यते चपल लोचनाञ्चलैः ॥ ५९ ॥

ज्ञानवानों के हृदयमें निर्मल विवेक रूपी दीपकका प्रकाश केवल तब तकही रह सकताहै कि जब तक इसके मृगनयनी तरुणियोंके चंचल नेत्रोंकी पवनका झकोरा न लगे ॥ ५५ ॥

The lamp of clear sighted judgment and knowledge in the hearts of good and virtuous persons can burn only so long as it is not blown out by the clever and flickering glances of antelope-eyed women.

PURPORT.

Woman destroys all discretion in man.

The idea of the stanza is a favourite point of oriental authors.

Cf.—(a) " यावद्दृष्टिर्मृगाक्षीणां, नोनरीनर्तिभङ्गुरा,
तावन्ज्ञानवतां चित्ते, विवेकः कुरुते पदम् । "

(b) " प्रभवति मनसि विवेको, विदुषामपि शास्त्रसंभव स्तावत् ।
निपतन्ति दृष्टि विशिखा, यावन्नेन्दीवराक्षीणाम् " (रसमंजरी)

(c) तदवधि कुशलीपुराणशास्त्र—श्रुतिशतचारुविचारजो विवेकः ।
यदवधि न पदं दधातिचित्ते, हरिणकिशोर दृशो दृशोर्विलासः । "
(भामिनी विलासः शृङ्गारोल्लासः)

(d) " कष्ट एष तरलस्तरुणीनां मानभंगुरदृगन्त निपातः ।
एष चेन्मनसि लब्धविपाकः , किं करिष्यति विवेकवराकः । "
(भर्तृहरि निर्वेदम्).

There is also a couplet in *Shekhu Sâdi*, the wellknown Persian poet, which may thus be translated in Hindi : "विवेकियों के निर्मल प्रकाश का यश उसी समय तक रहता है जब तक वह स्त्रियों के चरित्रों से बचे रहें। "

भवति वचसि सङ्गत्याग मुद्दिश्यवार्ता, श्रुत-
मुखर मुखानां केवलं पण्डितानाम् । जघन
मरुणरत्नग्रन्थिकाञ्चीकलापं, कुवलयनयना-
नां को विहातुं समर्थः ॥ ५६ ॥

शास्त्रके पढे हुए चतुर पंडितोंके मुखमें वैराग्य सूचक उपदेश केवल कथन मात्रही समझना चाहिये । क्योंकि कमलनयनी स्त्रियोंकी लालरत्नोंसे जटित कांची कलाप युक्त जंघाका परित्याग करनेमें वस्तुतः कोई भी समर्थ नहीं होता ॥ ५६ ॥

Men professing to be learned in the *Sâstras*, do not preach the doctrine of renouncement in real earnest, but simply with their tongue; for, no one in the world is ever able to give up the sight of lotus-eyed women's beautiful buttocks adorned with belts of crimson precious gems.

Cf.—"येऽ व्यङ्गनानां प्रवदन्ति दोषान्वैराग्यमार्गेण गुणान्विहाय ।
ते दुर्जना मे मनसो वितर्कः, सद्भाववाक्यानि न तानि तेषाम् ५"
(वाराही संहिता ७४ अध्यायः)

(*b*) " बुरी बुरी सब जग कहे, त्यागी किन से जाय ?
नारि हृदय जिनके रसिक, ईश्वर प्रगटै आय ॥ " (रसिक कवि)

स्वपरप्रतारकोऽसौ, निन्दति योऽलीकपण्डितो युवतीः । यस्मात्तपसोऽपि फलं, स्वर्गः स्वर्गेऽपि चाप्सरसः ॥ ६७ ॥

जो मिथ्याभिमानी पंडित तरुण सुंदरियोंकी निंदा करते हैं वह स्वयंभी धोखा खाते हैं और दूसरोंको भी धोखा देते हैं, क्यों कि अनेकानेक तपश्चरणोंका फल तो स्वर्गकी प्राप्ति, और स्वर्ग लाभका फल अप्सराओंका भोगविलास है ॥ ६७ ॥

That learned man, who preaches the doctrine of hate against young women is indeed a false philosopher who having first deceived himself is deceiving others; for, the enjoyment of *Apsaras* or heavenly nymphs is the ultimate end of heaven, which, in its own turn, is again the result of a series of religious devotions and virtues.

Cf.—(*a*) " क्रतुं धनानां फल मग्न्य माहुः, फलं क्रतूना मविवादि पुण्यम् ।
पुण्यस्य पूर्णं फल मिन्द्रलोको, हिरण्यवर्णाः स्त्रिय एव नाकः ॥
(चतुर्वर्ग संग्रहः । ३ । ३).

(*b*) अहो धाष्टर्यं मसाधूनां, निन्दतामनघा स्त्रियः १५ "
(वाराही संहिता ७४ अध्यायः)

According to the Mahomedan religion, Hoories are said to constitute the prominent feature of the heavenly bliss of blessed souls.

मत्तेभकुम्भदलने भुवि सन्ति शूराः, केचित्प्रचण्डमृगराजवधेऽपि दक्षाः । किन्तु ब्रवीमि बलिनां पुरतः प्रसह्य, कन्दर्पदर्पदलने विरला मनुष्याः ॥ ५८ ॥

इस पृथ्वीपर मदोन्मत्त गजराजका कुंभस्थल दलन करनेवाले बहुतसे शूरवीर विद्यमान हैं, और ऐसेही प्रचंड मृगराज सिंहका वध करनेवाले मनुष्य भी बहुत मिल सकते हैं; परंतु बलवानोंके समक्ष हम यह बात ज़ोर देकर कह सकते हैं कि कामदेवका गर्व गंजन करने वाले विरलेही मनुष्य होंगे ॥ ५८ ॥

Quite true that there are men on this earth who are able to break into pieces the frontal heads of wild elephants, as well as some who are skilful to take out the life of lions, the cruel and dreadful lords of the deer ; but I can safely assert before the courageous, that persons who can successfully brave the attacks of Cupid and subdue the passion of love are undoubtedly very few.

Cf.— " शूरान्महाशूरतमोऽस्ति कोऽत्रा, मनोजबाणैर्व्यथितो न यस्तु "
(शंकराचार्यस्य प्रश्नोत्तररत्नमालायाम्)

Successful resistance of the charms of fair ladies is, no doubt, the most difficult task for the Sons of Adam.

सन्मार्गे तावदास्ते प्रभवति पुरुषस्तावदेवे-
न्द्रियाणां, लज्जां तावद्विधत्ते विनयमपि समा-
लंबते तावदेव । भ्रूचापाकृष्टमुक्ताः श्रवणपथ-
गता नीलपक्ष्माण एते, यावल्लीलावतीनां
हृदि न धृतिमुषो दृष्टिबाणाः पतन्ति ॥ ५९ ॥

अपनी इंद्रियोंके सुमार्गमें प्रवृत्त रखने, लज्जाके धारण करने, और नम्रताकि अवलंबन करनेकी अंतिम अवधि विलासवती युवतियोंके भौंहरूपी चापसे छोड़े हुए कर्णपर्यंत विशाल नीलपलकोंको धारण करनेवाले और धैर्यका हरण करनेवाले दृष्टिरूप बाणों के पुरुषके हृदयमें लगनेके समय तक ही समझनी चाहिए ॥ ५९ ॥

A man can walk in the path of righteousness, subdue his senses, preserve his modesty, and hold to his moral training, until his heart is not pierced by the stupifying arrows of women's glances shot off from their arched brows and blue eyelashes.

The verse is quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि २२४६) and under *Bânabhatta* (बाणभट्ट) in the *Śârngadhara-paddhati* (शार्ङ्गधरपद्धति) at No. 3300. I must add that I have not been able to trace out the verse either to कादम्बरी or to हर्षचरित, the two celebrated works of. बाणभट्ट.

Cf.—" न श्रुतेन न वित्तेन, न वृत्तेन न कर्मणा ।
प्रवृत्तं शक्यते रोद्धुं, मनोभवपथे मनः । "
(क्षेमेन्द्रकृत दर्पदलनम् ३ विचारः)

उन्मत्त प्रेमसंरम्भादारभन्ते यदङ्गनाः । तत्र
प्रत्यूहमाधातुं, ब्रह्माऽपि खलु कातरः ॥ ६० ॥

अतिशय अनुरागसे उन्मत्त होकर स्त्रियें जिस कार्यको आरंभ कर वैठती हैं उसमें विघ्न डालनेके निमित्त स्वयं ब्रह्माजी भी भयभीत होते हैं ॥ ६० ॥

Brahmá, the Creator, is Himself afraid of throwing an obstacle into what has been undertaken by women in the hurry and excitement of their passionate love.

Cf—" What woman wills, heaven wills also. "

(A. Dumas' Margurite de Valois.)

For the verification of the poet's statement the reader is referred to the desperate actions of Portia, Juliet, Imogen, Rosalind and others which sometimes make the heroines of Shakespeare appear to be something more than ordinary women.

Cf.—" कहा तिया नहिं करसके, कामव्रती जब होय ?
रसिक सास पति पुत्र सब, करन सकै कछु कोय । "

(रसिक कवि)

तावन्महत्त्वं पाण्डित्यं, विवेकित्वं कुलीनता ।
यावज्ज्वलति नाङ्गेषु, हन्तपञ्चेषु पावकः ॥६१॥

बड़प्पन, पंडिताई, कुलीनता, और ज्ञानकी स्थिति मनुष्यके हृदयमें कामाग्नि संदीपन होनेके समय तकही रह सकती है ॥ ६१ ॥

भावार्थ ।

कामदेवकी अग्नि प्रज्वलित होतेही, बड़ाई, पंडिताई, विवेक और कुलीनता तत्काल नष्ट हो जाते हैं ॥

A man can preserve his greatness, learning, nobility and wisdom only so long as his frame is not set aglow with the burning passion of love caused by the fire of *Puncheshu* (पंचेषु), the holder of the five *arrows *(i.e* Cupid.)*

Cf.—(a) " तावद्धत्ते पुमान्धैर्यं, विवेकं शील मेव च ।
यावत्पतति कामस्य, सायकानां न गोचरे २०४ "
(कथासरित्सागरः । अलंकारवती लंबके १ तरंगः)

(b) " जब लग मानवके रसिक, काम न उपजै देह ।
कुशल तभी तक जानियो, धन मन मति जन गेह ॥ "
(रसिक कवि)

* For the five arrows of Cupid, the reader is referred to our note on the word पञ्चेषु.

शास्त्रज्ञोऽपि प्रथितविनयोऽप्यात्मबोधोऽपि बाढं, संसारेऽस्मिन्भवति विरलो भाजनं सद्गतीनाम् । येनै तस्मिन्निरयनगरद्वार मुद्घाटयन्ती, वामाक्षीणां भवति कुटिला भ्रूलता कुञ्चिकेव ॥ ६२ ॥

शास्त्रके जाननेवाले, विनयशील, और आत्मज्ञानियोंमें से भी इस संसारमें कोई विरलाही पुरुष होगा कि जो सद्गतिका लाभ कर सके, क्योंकि वाम लोचनवाली स्त्रियोंकी कुटिल भ्रूलतारूपी कुंजीसे नरक द्वारके कपाट उनके लिए पहिलेहीसे खुले रहते हैं ॥ ६२ ॥

Out of those who are wellread in the *Sâstras*, who are renowned for their morality and who are favoured with the knowledge of self, a few persons can only be ever successful to attain to the state of eternal beatitude ; for, the key of the arched brows of crooked-eyed women always opens the doors of hell for the passage of mortals.

Cf.—" द्वारं किमे तन्नरकस्यनारी " ३ (शंकराचार्यस्य प्रश्नोत्तरमाला)

Sanskrit poets when dwelling on the dark side of women generally take delight in describing them as the foremost obstacle in man's entrance into heaven.

कृशः काणः खञ्जः श्रवणरहितः पुच्छविकलो,
व्रणी पूयक्लिन्नः कृमिकुलशतै रावृततनुः ।
क्षुधाक्षामोजीर्णःपिठरककपालार्पितगलः,शुनी
मन्वेति श्वा हत मपि निहन्त्येव मदनः ॥६३॥

अहो! कैसे कष्टकी बात है कि दुर्बल, काणा, खोड़ा, बूचा, बांडा, ज़खमी (घायल), दुर्गंधयुक्त, सहस्रशः कीड़ोंसे व्याप्त शरीरवाला, क्षुधातुर, जीर्ण, और गलेमें मिट्टीके घड़ेका गरगना धारण करनेवाला, कुत्ताभी कामान्ध होकर कुत्ती के पीछे पीछे दौड़ता फिरता है । हाय! इस निष्ठुर कामदेवको ऐसे मरे हुए प्राणीके मारनेमें भी कुछ लज्जा नहीं आती ॥ ६३ ॥

When we see that a wretched dog that is (1) lean' (2) one-eyed, (3) bald, (4) earless, (5) shorn of its tail, (6) wounded, (7) stinking, (8) covered with thousands of insects, all over the body, (9) pained with excessive hunger, (10) worn out with age and (11) wearing the circular head of a broken earthen pot around its neck, is even compelled to run passionately after a bitch, we cannot help crying unreserved shame upon the meanness and cruelty of the god of love who is not ashamed of trying his deadly arrows on such a miserable creature already dead of its own misfortunes.

The stanza which is quoted under *Chandraka* in his *Auchitya-vichâracharchâ* (औचित्यविचारचर्चा) by *Kshemendra* (क्षेमेन्द्र) is given anonymously in *Namisâdhu's* commentary *on Rudrata's kâvyâlankâra* (रुद्रटकृतकाव्यालङ्कार), and the *Subhâshitâvali* (सुभाषितावलि) at No. 3390.

स्त्रीमुद्रांझषकेतनस्यपरमांसर्वार्थसम्पत्करीम्, ये मूढाः प्रविहाय यान्ति कुधियो मिथ्याफलान्वेषिणः ।ते तेनैव निहत्य निर्दयतरं नग्नी कृता मुण्डिताः, केचित्पञ्चशिखीकृताश्च जटिलाः कापालिका श्चापरे ॥ ६४ ॥

जो मूढ जन कामदेवकी परमोत्तम और सब प्रकारकी संपदाको देनेवाली स्त्री मुद्राका परित्याग करके बुद्धि भ्रष्टहो मिथ्या फल ढूंढते फिरते हैं उनको मीनकेतनने भी बहुत कठोर दंड दिए हैं । कितनेहीं तो नग्न हुए, कितनेही रुंड मुंड, कितने हीं पंच केशी धारण किए, कितने हीं जटाधारी बने हुए, और कितने हीं कपाल हाथमें लिए हुए, भिक्षाटन करते घर घर मारे मारे फिरते हैं॥

भावार्थ

जैसे कोई राजा अपनी मुद्राके उल्लंघन करनेवालोंको उचित दंड देता है वैसेही कामदेव भी अपनी स्त्रीमुद्राके अनादर करनेवालोंको नग्नी करणादि उचित दंड देता है ६४

The fools who have forsaken the great woman-seal of the god of love (who has the design of a fish emblazoned on his standard) which can bring them every kind of success in their various pursuits, are indeed devoid of all sense and wisdom ; for, they have voluntarily given up the only source of all happiness in this world and are now wandering about in fruitless search of the same. But, see, that they have met adequate punishments at the hands of Cupid who has doomed some to roam about in the world with naked bodies, some with cleanshaven heads, some with bushy and shaggy hairs growing all over the body, some with twisted and matted locks, and others with human skulls in their hands begging alms from door to door.

PURPORT.

As kings punish those who disobey the royal seal, so Cupid inflicts condign punishments on those men who set at naught his woman-seal.

Quoted anonymously by *Vâgbhatta* in his *Kâvyânusâsana* (काव्यानुशासन), and quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 3082 The verse stands in the *Panchatantra, IV. 34.* (पंचतंत्रम् ४ तंत्रम् ३४)

विश्वामित्रपराशरप्रभृतयो वाताम्बुपर्णाशना-
स्तेऽपि स्त्रीमुखपङ्कजं सुललितं दृष्ट्वैवमोहं
गताः । शाल्यन्नं सघृतं पयोदधियुतं भुञ्जन्ति
ये मानवास्तेषामिन्द्रियनिग्रहो यदि भवे-
द्विन्ध्यस्तरेत्सागरम् ॥ ६५ ॥

जब कि पवन, जल, और वृक्षादि के पर्ण (पान) का भक्षण करनेवाले विश्वामित्र पराशरादि ऋषि गण भी स्त्रियोंका सुंदर मुख कमल देखकर मोहित हो गए तो घृत, दुग्ध और दधिसहित शाल्यादि अन्नके भोजन करनेवाले मनुष्योंका इंद्रिय दमन करना तो विंध्याचलके समुद्रमें तरण करनेके समान बिलकुलही असंभव है ॥ ६५ ॥

When learned saints like *Vishwámitra* (विश्वामित्र) *Paráshara* (पराशर) and others who supported themselves upon the simplest food of bare leaves of trees and water were even thrown into a state of confusion and unconsciousness at the sight of lotus-faced women, how can it then be ever possible for those men who eat the dainties of various grains as rice, wheat, & c. together with milk, ghee and curdle, to keep absolute control over their senses? The subjection of passion in worldly men is as much out of question as the swimming of the Vindhyá over sea.

Cf—(a) स्वरका ऽऽ हार मथो वने स्थितिमताः पञ्चाग्निविद्यातपः,
सेवा तत्पर मानसा दशदिशो वासोवसानाः पुनः ।
सिद्धादारुसभीकृताद्गलतिकाः कान्ताकटाक्षाशुगा-
च्छिन्नान्तर्हृदयाः क्षणात्समभवन्कामो नृणां दुर्जयः ७४ । ”
(गोपीनाथस्य रामसौभाग्यशतकम्)

संसारेऽस्मिन्नसारे कुनृपतिभवनद्वारसेवावल-
म्ब-व्यासङ्गध्वस्तधैर्यं कथममलधियो मानसं
संनिदध्युः। यद्येताः प्रोद्यदिन्दुद्युतिनिचय-
भृतो न स्यु रम्भोजनेत्राः, प्रेङ्खत्काञ्चीकलापाः
स्तनभरविनमन्मध्यभागास्तरुण्यः ॥ ६६ ॥

यदि इस असार संसारमें पूर्ण चंद्रमाकी कान्तिके समान रूपवती, शब्द करती हुई कणगतीको पहननेवाली, और स्तनभारसे नम्रीभूत कटिको धारण करनेवाली, कमलनयनी तरुणियें न होतीं तो निर्मल मतिमान पुरुष दुष्ट राजाओंकी ड्योढीकी सेवाके संबंधी नानाप्रकारके दुःखोंको अधीर होकर कदापि नहीं सहते।

Had there been no youthful ladies with facial splendour of the refulgent moon whose eyes are beautiful like a lotus, whose buttocks are quite melodious with a sweet tinkling of bells attached to their belts, and whose waists are somewhat bent on account of the burden of their fullgrown bust, we could never have found, in the mortal world, learned men of bright intellectual powers giving up their natural wisdom, and pass like fools the miserable days of their menial lives at the doors of bad and evil kings.

Quoted anonymously in the *Subhashitavali* (सुभाषितावलि) at No. 2245.

In nine cases out of ten men accept service simply for the sake of supporting their family. †

सिद्धाध्यासितकन्दरे हरवृषस्कन्धावगाढद्रुमे,
गङ्गाधौतशिलातले हिमवतः स्थाने स्थिते
श्रेयसि । कः कुर्वीत शिरःप्रणाममलिनं म्लानं
मनस्वी जनो, यद्वित्रस्तकुरङ्गशावनयना न
स्युःस्मरास्त्रं स्त्रियः ॥ ६७ ॥

यदि इस संसारमें भयचकित मृगशावकनयनी स्त्रियों रूपी कामास्त्र न होते तो सिद्ध गंधर्वादि के निवास करनेके योग्य कंदरा, शिवजीके वाहन वृषभ श्रेष्ठके खाज खुजानेके वृक्ष, और गंगाधारसे पवित्र हुए शिलातलको धारण करनेवाले हिमाचलके उत्तमोत्तम स्थानोंको छोड़कर कोई भी मनस्वी दूसरों के आगे प्रणाम करके अपने मस्तकको मलिन नहीं करते ॥ ६७ ॥

भावार्थ

सुंदर स्त्रीही मनुष्योंके मान मर्दन और दीनताका कारण है ॥

Had there been no women with fawnlike eyes, the real invulnerable weapons of the god of love, no wise man in the world would have stained his head by making a reverential bow before his fellow-beings; especially when he could have easily passed his days in the beautiful valleys of the Himâlayâ whose caves are inhabited by the Siddhâs, whose trees are rubbed with the shoulders of *Nandi* (नन्दी), the divine ox of Shiva, and whose rocks are washed down by the sacred waters of the Ganges.

PURPORT.

Woman alone is the cause of man's humiliation in the world.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 2244.

संसारोदधि निस्तार-पदवी न दवीयसी । अन्तरा दुस्तरा न स्यु-र्यदिरे मदिरेक्षणाः ॥ ६८ ॥

यदि मदोन्मत्त नेत्रवाली स्त्रियें इस जगतमें न होतीं तो हे संसार! तेरे परलीपार जानेका मार्ग हमारे लिए कुछ भी कठिन न होता ॥ ६८ ॥

The safe passage over the ocean of existence would have been comparatively nothing had there been no women with bewitching eyes who constitute the only insurmountable barrier to that end.

Quoted anonymously in the शार्ङ्गधरपद्धति at No. 4193.

(a) "रेरे चंचललोचनांचितरुचे चेतः प्रमुच्य स्थिर-
प्रेमाणं महिमान मेणनयना मालोक्य किं नृत्यसि ।
किं मन्ये विहरिष्यसे वत हतां मुञ्चान्तराशा मिमा-
मेषा कंठतटे कृता खलु शिला संसारवारांनिधौ । "

(काव्यप्रदीपः)

(b) " जो होती नहिं नार, मदमाती मृगलोचनी ।
जग के परली पार, गमन न दुर्गम कछुक था ॥ "

(रसिक कवि)

राजंस्तृष्णाम्बुराशे र्नहिजगति गतः कश्चि-
देवावसानं, को वाऽर्थोऽर्थैः प्रभूतैः स्ववपुषि
गलिते यौवने सानुरागे । गच्छामः सद्म यावद्वि-
कसितनयनेन्दीवरालोकिनीना–माक्रम्याक्रम्य
रूपं झटिति न जरया लुप्यते प्रेयसीनाम् ॥६९॥

हे राजा ! इस जगत्में आकर तृष्णारूपी समुद्रका पार तो किसीने भी नहीं पाया । इस लिए शरीरके अङ्गाङ्ग शिथिल हो जाने पर और प्रीति युक्त यौवनावस्थाके व्यतीत हो जाने पर बहुतसा धन संचय भी किसी प्रयोजन का नहीं रहता । अत एव जब तक विकसित इंदीवरके दल समान विशालनेत्र वाली प्राण प्यारियों का रूप लावण्य वृद्धावस्थाके आक्रमणसे लुप्त न हो जाय उससे पहिले पहिलेही हमारा भी घर चला जाना सर्वथा उचित है ॥ ६९ ॥

Oh king ! no one has ever succeeded in crossing over to the next shore of his ocean of desires. Of what ultimate use are hoards of riches, provided we pine away our youth without the enjoyment of our beloved wives ? Let us therefore make haste to go to our homes so as to reach them before the time when the beauty of our beloved loves is completely snatched away by the hand of age.

Cf.—" किं यौवनेन विरहो यदि वल्लभायाः "

Admitting that man is induced to sell his freedom of action to others only for the sake of his family, it is quite natural that he should long for due enjoyment of his happy home.

रागस्यागारमेकं नरकशतमहादुःखसम्प्राप्ति-हेतु-र्मोहस्योत्पत्तिबीजं जलधरपटलंज्ञानताराधिपस्य। कन्दर्पस्यैकमित्रं प्रकटितविविध-स्पष्टदोषप्रबन्धं, लोकेस्मिन्नह्यनर्थव्रजकुसुम-वनं यौवना दन्यदस्ति ॥ ७० ॥

अनुरागका एक मात्र घर, नरककी नानाविध महा यातनाओंका हेतु, मोहकी उत्पत्तिका बीज कारण, ज्ञान रूप चंद्रमाका आवरण करनेवाला मेघपटल, कामदेवका मुख्य मित्र और नानाप्रकारके प्रत्यक्ष दोषोंको प्रगट करनेवाले यौवनके सिवाय सारे अनर्थ समूहका उपवन इस लोकमें दूसरा कोई नहीं है ॥ ७० ॥

No other evil is more disastrous to the Interests of man in this world than his own youth which is at once the storehouse of affection, the cause of dreadful agonies in hell, the seed of ignorance and illusion, the thick gathering of clouds for hiding the moon of knowledge, the one great friend of Cupid, the evident source of a series of manifold calamities, and the park of innumerable evils.

The raja (Bhartrihari) in *Bhartriharinirveda* thus speaks of youth:—

" कामं दुर्विषहज्वरं जनयति व्याघूर्णयत्यक्षिणी,
गात्राण्यूरुनितम्बगण्डहृदयान्युच्छूनयत्युल्बणम् ।
तां तां दुर्विकृतिं करोति सुहृदो गाढं व्यथन्ते यथा,
व्याधिर्यौवन मात्मनाश नियतः केते ग्रहप्यादयः "

(भर्तृहरि निर्वेदम् । पंचमोऽङ्कः)

शृंगारद्रुमनीरदे प्रचुरतःक्रीडारसस्रोतसि, प्रद्यु-
म्नप्रियबान्धवे चतुरतामुक्ताफलोदन्वति ।
तन्वीनेत्रचकोरपार्वणविधौ सौभाग्यलक्ष्मीनि-
धौ, धन्यः कोऽपि न विक्रियां कलयति प्राप्ते
नवेयौवने ॥ ७१ ॥

शृंगाररूपी वृक्षके सींचने वाले, क्रीडारसके परिपूर्ण स्रोत, कामदेवके प्रियमित्र, चातुर्यरूप मुक्ताफलके समुद्र, कामिनीगणके नेत्ररूपी चकोरों के पूर्णचंद्र, और सौभाग्यलक्ष्मीके निधान, यौवन का लाभ करके भी जो महाशय कामदेव के विकारों के वशीभूत नहीं होते वह निस्संदेह बड़े ही बड़भागी हैं ॥ ७१ ॥

That person who can keep a strict control over his senses at the critical time of his youthful manhood, the waterer of the tree of love, the vigorous stream of sensual pleasures, the beloved friend of Cupid, the ocean of the pearls of prudence, the full moon of women's *Chakor*-like eyes, and the mine of all happiness and wealth is indeed very fortunate and blessed.

Also stands as 17th in the *Vairâgya Sataka* of *Padmânandakavi* (पद्मानंदकविकृतवैराग्यशतक)

For further explanations of the words शृङ्गार and चकोर see our notes.

कान्तेत्युत्पललोचनेति विपुलश्रोणीभरेत्युत्सुकः, पीनोत्तुंगपयोधरेति सुमुखाम्भोजेति सुभ्रूरिति । दृष्ट्वा मुह्यति मोदतेऽभिरमते प्रस्तौति विद्वानपि, प्रत्यक्षाशुचिपुत्तिकां स्त्रियमहो मोहस्यदुश्चेष्टितम् ॥ ७२ ॥

अहो ! इस मोह की भी कैसी दुश्चेष्टा है कि बड़े बड़े विद्वान् मनुष्य भी इस प्रत्यक्षरूपसे अशुचिकी पूतलीमय स्त्री को देख करके मोहित हो जाते हैं, बड़ा आनंद मानते हैं, और प्रसन्न होते हैं, तथा उत्कंठित होकर प्राणप्यारी, कमलनयनी, विपुलनितंबस्थल के धारण करनेवाली, पीनोन्नत पयोधरवाली, कमलमुखी, और सुंदर भौंह के धारण करनेवाली इत्यादि संबोधनों से स्तुति करने लगते हैं ॥ ७२ ॥

How great and wonderful is the evil influence of delusion that notwithstanding his firm conviction of the fact that woman is evidently the cause of all impurities and misfortunes, a learned man is even led to fondly address her in such tender language: "oh charmer, thy large eyes are like the waterlily, thy buttocks are fullgrown and round, thy protuberant breasts are thickset and heaving, thy face is beautiful and lotuslike and thy eyebrows are fair and elegant !" Viewing her in this picturesque light he takes a considerable delight in seeing, enjoying, and praising her handsome person.

The verse also stands in the प्रबोधचंद्रोदय. (४ अङ्कः).

Cf.— " आलोकनं च वचनं च निगूहनं च, यासां स्मरन्नमतवत्सरसं कृशस्त्वम् । तासां किमङ्ग पिशितास्नपुरीषपात्रं, गात्रं विचिन्त्य सुदृशां न निराकुलोऽसि ५६ " (वाग्भट्टालङ्कारः)

स्मृता भवति तापाय, दृष्टा चोन्मादकारिणी।
स्पृष्टा भवति मोहाय,सा नाम दयिता कथम्७३

जो स्त्री चिन्तमन करने मात्रसे चित्तको सन्ताप देती है, दृष्टिगत होनेसे उन्मादकी वृद्धि करती है, और स्पर्श करनेसे सारे विवेकका नाश करके पूर्ण मोहका कारण हो जाती है वह स्त्री न मालूम प्राणप्यारी क्यों कर कहलाती है ? ॥ ७३ ॥

How can she deserve the name of a sweetheart or beloved when her very thought is entailed with pain, sight with mental excitement, and touch with total stupefaction of the senses ?

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1225.

Cf.—" दर्शनाद्धरते चित्तं, स्पर्शनाद्धरते बलम् ।
संभोगाद्धरते वीर्यं, नारी प्रत्यक्षराक्षसी ॥ "

(समयोचितपद्यमालिका)

How pointed and perfect is the poet's ironical attack on the use of the word दयिता (beloved) for our lady loves !

Cf.—" बिन देखें देखन चहत, देखे दृप्ति न होय ।
नारी नर दुखदायिनी, प्यारी कैसे सोय ? "

(रसिक कवि)

तावदेवामृतमयी, यावल्लोचनगोचरा । चक्षुः-
पथादपेतातु, विषादप्यतिरिच्यते ॥ ७४ ॥

स्त्री की भी कैसी विचित्र लीला है कि, जबतक हमारे नयन गोचर है तबतक तो निस्संदेह अमृतमय प्रतीत होती है, परंतु ज्यों ही वह हमारी दृष्टिसे अंतर्हित होती है त्यों ही विषसे भी विशेष दुःखदायक हो जाती है॥७४

A woman is indeed the personification of pure nectar as long as she lies within the scope of our vision ; but no sooner she is out of our sight than she is invariably worse than poison.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1244.

To be in the company of our beloved wives is indeed delightful ; but separation from them tells as badly upon our health as poison.

Amrita (nectar) and *Visha* (poison) are two of the fourteen precious things churned out of the ocean. For enumeration of the 14 gems see our note on the word रत्नानि.

नामृतं न विषं किंचिदेकां मुक्ता नितम्बि-
नीम्। सैवामृतलतारक्ता, विरक्ता विषवल्लरी ७८

सुंदर नितंबस्थल की धारण करनेवाली स्त्रीको छोड़-
कर इस संसार में न तो कोई अमृत है और न कोई
विष है, क्योंकि अनुराग युक्त होने पर यही अमृतलता
और विरक्त होने पर यही विष वेलि के समान गुणागुण
धारण करलेती है ॥ ७५ ॥

There is nothing ambrosial or poisonous in the world excepting woman; for, when she is attached to her lover she is no less than a nectareous creeper; but when she is indifferent to him, she is really equal to a poisonous plant.

Cf.—(a) " नूनं स्त्री नाम सृष्टेयममृतेन विषेण च ।
अनुरक्तामृतं साहि, विरक्ता विषमेव सा १७८ "
(कथासरित्सागरः । मदनमंचुकालंवकः ८ तरंगः)

(b) " स्निग्धंभवत्यमृतकल्प महोकलत्रं,
हालाहलं विषमिवापगुणं तदेव "
(वामनस्य काव्यालंकारसूत्राणि)

(c) " नामृतं न विषं किंचि-देकां मुक्ता नितम्बिनीम् ।
यस्याः सङ्गेन जीव्येत, म्रियेत च वियोगतः "
(पंचतंत्रम् ४ तंत्रम् ३२)

Mark that the first half of this verse is exactly the same as that of our text.

आवर्तः संशयानामविनयभवनं पत्तनं साहसानां, दोषाणां सन्निधानं कपटशतमयं क्षेत्रमप्रत्ययानाम् । स्वर्गद्वारस्य विघ्नो नरकपुरमुखं सर्वमायाकरण्डं स्त्रीयंत्रं केन सृष्टं विषममृतमयं प्राणिनामेकपाशः ॥ ७६ ॥

सारे संदेहों का भँवर अविनय का घर, साहसों का नगर, दोषों का कोष, शतशः प्रकार के कपटों से सहित अविश्वासों का क्षेत्र, स्वर्गद्वार की अर्गला, नरकपुर का द्वार, सब तरह के मायाजाल की पिटारी, और अमृत के वेश में विषमय, ऐसा स्त्रीयंत्ररूपी प्राणियों को मोहन करने का एकमात्र पाश न मालूम किसने बनाया है ? ७६॥

Who is it that has created the ambrosial poison of woman, the whirlpool of confusion, the home of immorality, the town of adventurous undertakings, the source of sin and crime, the embodiment of hundreds of deceits, the field of faithlessness, the barrier across the doors of heaven, the gate of the infernal city (hell), the magical basket of all illusionary tricks, and the one unfailing snare for enticing men ?

The verse is virtually the same as ślôka 8 in the *Śântiśataka* II. (शान्तिशतकम् २ परिच्छेदः) It also stands in the *Panchatantra* I, (पंचतंत्रम् । १ । १९१)

Cf.—" अंतर्विषमया ह्येता, बहिश्चैव मनोरमाः ।
गुञ्जाफलसमाकारा, योषितः केन निर्मिताः ॥ "
(पंचतंत्रम् १. १९६)

सत्यत्वेन शशांक एष वदनीभूतो न वेन्दीवर-द्वन्द्वे लोचनतां गते न कनकैरप्यंगयष्टिः कृता । किंत्वेवं कविभिः प्रतारितमनास्तत्वं विजानन्नपि, त्वङ्मांसास्थिमयं वपुर्मृगदृशां मन्दो जनः सेवते ॥ ७७ ॥

यदि पक्षपात छोड़ कर सत्य सत्य विचार करें तो मृगनयनी स्त्रियों के मुख को चंद्रमा, नयनयुगल को नील कमल, और शरीर को सुवर्ण, से बने हुए कदापि न कहेंगे। परंतु कवियों की असत्य उक्तियों से वंचित होकर यथार्थ तत्व का परिचय रहने पर भी हम लोग मूर्खता से स्त्रियों के त्वचा, मांस और अस्थिमय शरीर के सेवन करने में आसक्त हो रहे हैं ॥ ७७ ॥

To tell the truth, the face of woman is not made up of moon, the eyes are not the embodiment of a pair of lotus flowers, and the body is not really constructed of gold: but foolish men being deceived by false exaggerations of poets are still led to devote a great deal of attention to females whose forms like those of all other beings are simply made up of skin, flesh, and bone.

Cf.— (a) "त्वङ्मांसरुधिरस्नायुमेदोमज्जास्थिसंहतौ ।
विण्मूत्रपूये रमतां, कृमीणां कियदन्तरम् ।"
(सुभाषितरत्नभाण्डागारः ६३६ । १२५)

(b) " क्व कफार्त्तं मुखं नार्याः, क्व पीयूषनिधिः शशी ।
आमनन्ति तयोरैक्यं, कामिनो मंदबुद्धयः " ७७
(पद्मानन्दकविकृतवैराग्यशतकम्)

लीलावतीनां सहजा विलासास्त एव मूढस्य हृदि स्फुरन्ति । रागो नलिन्या हि निसर्ग-सिद्धस्तत्र भ्रमत्येव मुधा षडंघ्रिः ॥ ७८ ॥

जैसे कमलिनी के पुष्प की स्वाभाविक लाली देख कर मूर्ख भ्रमर वृथाही आनंद मग्न हो उस के चारों ओर गूंजने लगता है, वैसेही लीलावती स्त्रियों के सहजविलासों को लखि कर मूढजन भी फूले अङ्ग नहीं समाते हैं॥७८॥

Notwithstanding the fact that redness is merely a natural attribute of lotuses, the black bee is yet misled to take it for a sure sign of their love towards it, and so being mad with joy it hovers continually around the flowers; just in the same way, though amorous and graceful acts are quite natural with sportive women, yet they go to make indelible impressions upon the hearts of fools who take them for all in all as to their (women's) sincere attachment to them.

The radical meaning of the word *Shadanghri* (षडंघ्रि) is six-footed. But the application of the word is confined to the bee.

Flirtations are generally natural to the fair sex and we must not always take them for real love.

यदेतत्पूर्णेन्दुद्युतिहरमुदाराकृतिधरं, मुखाब्जं तन्वंग्याः किल वसति यत्राधरमधु। इदं तत्किं पाकद्रुमफल मिदानीमतिरसं, व्यतीतेऽस्मिन्काले विषमिव भविष्यत्यसुखदम् ॥ ७९ ॥

इस कटिकेहरी का पूर्ण चंद्रमा की कांति को हरण करनेवाला और उदार आकार को धारण करनेवाला यह मुखकमल जहां पर अधरामृत का निवास है इस समय यद्यपि अतिशय रसमय प्रतीत होता है, परंतु यौवन व्यतीत होने पर यही मुख पककरके सड़े हुए द्रुमफल के समान विषके सदृश दुःखदायी हो जायगा ॥ ७९ ॥

After the lapse of that lovely period of youth, the same lotus-like face of slender-bodied women, which resembles to the splendour of a full moon, contains the ambrosia of lips, and is full of such excellent juice at the present time, will undoubtedly be deprived of all its flavour, and will begin to taste of bitter poison like the rotten fruit of a pomegranate.

The simile may be extended to the regular set of teeth of a woman's mouth to the wellset seeds of a pomegranate fruit, both of which are seen to lose their charm when they are long past the period of maturity.

जल्पन्ति सार्द्धं मन्येन,पश्यन्त्यन्यं सविभ्रमाः।
हृदये चिन्तयन्त्यन्यं, प्रियःकोनाम योषिताम्८०

जो विलासवती स्त्रियें बातें तो किसी और ही के साथ करती हैं, और देखती किसी और ही की ओर हैं, और अंतःकरण में किसी और ही का चिंतमन कररही हैं उन युवतियों का अनुराग किसी विशेषपुरुष पर कदापि ही स्थिर नहीं रह सकता ॥ ८० ॥

No one can be said to be really loved by women, who talk with one, glance at another, and think of a a different person, all at one and the same time.

PURPORT.

Women are generally faithless and inconstant in love.

Quoted under *Shri Vyâsamuni* in the *Subhâshitâvali* (सुभाषितावलि। २७७१), and anonymously in the शार्ङ्गधरपद्धति at No. 1497.

The verse also stands in the *Panchatantra*.I. (पंचतंत्रम् । १ तंत्रम्-१३५).

Cf.—(*a*) "अन्यं मनुष्यं हृदये न कृत्वा, अन्यं ततो दृष्टिभिराह्वयन्ति ।
अन्यत्र मुञ्चन्ति मदप्रसेक-मन्यं शरीरेण च कामयन्ते "

(सुभाषित रत्नभांडागारः ५९६ । ६९).

(*b*) "नयनविकारैरन्यं, वचनैरन्यं विचेष्टितैरन्यं ।
रमयति सुरतेनान्यं, स्त्रीबहुरूपाणि जायते कस्याः । "

(सुभाषित रत्नभांडागारः ५९६ । ६०),

(*c*) "अन्यं प्रियालापपथं नयन्ते, किञ्चित्कटाक्षैरपरं स्पृशन्ति ।
अन्यं हृदा कञ्चन मंत्रयन्ते, धिग्योषितां चञ्चलचित्तवृत्तिम् ८४ "

(पद्मानन्दस्य वैराग्यशतकम्).

मधु तिष्ठति वाचि योषितां, हृदि हालाहल मेव केवलम् । अत एव निपीयतेऽधरो, हृदयं मुष्टिभिरेवताड्यते ॥ ८१ ॥

स्त्रियों के वचनों में अमृत और हृदय में हालाहल भरा हुवा है । इसी कारण से पुरुष उनके अधरामृत का पान और वक्षस्थल का मर्दन किया करते हैं ॥ ८१ ॥

While the words of women are saturated with nectar their hearts are exclusively filled with poison. It is, therefore, quite reasonable that men should eagerly drink the lips of ladies with their mouths, and beat (rub) the breasts with their fists.

Quoted under *Kālidās Māghau* (कालिदासमाघौ) in the *Subhāshitávali* (सुभाषितावलि) at No. 3380. Also found in the *Panchatantra* (पंचतत्र १ । १८९), *the Kuvalayānanda* (कुवलयानन्द), and the *Sringāravindu* (शृङ्गारबिन्दु),

How exquisitely the poet accounts for men's kissing women's lips and rubbing their breasts ! Is it not natural that one should eagerly advance towards the place which contains nectar so as to drink it off without delay ? Is it not that poison is a fit object of man's abhorrence, and does it not deserve a severe rubbing (beating) which contains the deadly bane ?

अपसर सखे दूरादस्मात्कटाक्षविषानला-
त्प्रकृतिविषमाद्योषित्सर्पाद्विलासफणाभृतः ।
इतरफणिनादष्टः शक्यश्चिकित्सितुमौषधै-
श्चतुरवनिताभोगिग्रस्तं त्यजन्ति हि मंत्रिणः ८२

हे मित्र! इस कटाक्षरूप विषाग्नि को धारण करनेवाले, स्वभावही से विषम, और विलासमय फणधारी स्त्रीरूपी सर्प का दूरही से परित्याग कर, क्योंकि अन्यान्य सर्प के कांटे हुए का इलाज तो औषधियों से हो सकता है परंतु चतुर स्त्रीरूप सर्प के डसे हुए मनुष्य को असाध्य जान कर गारुडी लोग भी कुछ चिकित्सा नहीं करते ॥ ८२ ॥

Oh friend! you should carefully avoid from a distance the contact of a woman-serpent that is deadly poisonous from its very nature, commanding the fiery arrows of sideglances and wearing the hood of graceful and amorous sports; for, those who are bitten by ordinary snakes are liable to cure by use of medicines, but persons bitten by serpentine ogles of clever women are entirely incurable even through the skill of renowned charmers.

Cf.—" Oh woman, woman! thou art more baneful to the happiness of man than the poisonous dragon of the desert."

(*Sketches of Persia Ch. XX.*).

विस्तारितं मकरकेतनधीवरेण, स्त्रीसंज्ञितं वडिशमत्र भवाम्बुराशौ । तेनाचिरात्तदधरामिषलोलमर्त्यमत्स्यान्विकृष्य स पचत्यनुरागवह्नौ ॥ ८३ ॥

कामदेव रूप धीवर ने इस संसार समुद्र में स्त्रीरूप जाल को बिछा रक्खा है जिस के द्वारा वह अधरामिष के लोभसे फंसे हुए पुरुषरूप मत्स्यों को शीघ्रता पूर्वक खेंच खेंचकर अनुरागकी अग्निसे पकाता रहताहै ॥८३॥

Makarketana (मकरकेतन) or Cupid, the wonderful fisherman, has thrown his woman-net into the ocean of existence, and through the offer of a tempting bait of labial flesh he is soon able to drag out the human fish and then to roast him alive into the fire of passionate love.

What a nice metaphor do we find here? We have got the fisherman, his net, his hook, his bait and every-thing else ready for immediate use. Not content with all this he has also provided against the last chance of escape of the poor things by keeping at hand a burning fire in which he roasts the fishes caught by him. When once into the snares of love, escape is out of question.

कामिनीकायकान्तारे, कुचपर्वतदुर्गमे । मा
संचर मनः पान्थ, तत्रास्ते स्मरतस्करः ८४॥

हे मनरूपी पथिक ! कुचरूपी पर्वतों से दुर्गम, कामिनी के शरीररूप गहन वनमें तुम कदापि मत जाइयो, क्योंकि कामदेवरूपी तस्कर वहांपर घात लगाए हुए निरंतर बैठा रहता है ॥ ८४ ॥

Oh my heart ! you should never go into the dense forest of a woman's body which is rendered quite impassable by the high mountains of her heaving breasts, and the stealthy presence of the god of love who frequents the place like a thief.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1256.

Cf.—(*a*) "Hast thou not found each woman's breast
(The land where thou hast travelled)
Either by savages possest,
Or wild and uninhabited ?
Lust, the scorching dogstar, here
Rages with immoderate heat ;"
... ...{ Cowley. }

(*b*) "मृगेक्षणानूनमसावसीमा, भीमाटवी बुद्धिमतामतीत्या ।
यद्वाहु वल्लीभिरनङ्गभिल्लो, बद्धा नराल्लम्भयते न मुक्तिम् ॥"
(सोमप्रमाचार्यकृत शृङ्गार वैराग्य तरंगिणी ४१).

व्यादीर्घेण चलेन वक्रगतिना तेजस्विना भोगिना, नीलाब्जद्युतिनाऽहिना वर महो दष्टो न तच्चक्षुषा । दष्टे सन्ति चिकित्सका दिशि दिशि प्रायेण धर्मार्थिनो, मुग्धाक्षीक्षणवीक्षितस्य नहि मे मंत्रो न चाप्यौषधम् ॥ ८९ ॥

अत्यंत विशाल, चंचल, वक्रगतिवाले, तेजस्वी और नील कमल के समान कांतिवाले, स्त्रीके नेत्रों से डसे जाने की अपेक्षा पूर्वोक्त विशेषणों से विशिष्ट भयंकर सर्प से डसा जाना सर्वथा श्रेष्ठ है, क्योंकि सर्प के काटे हुए की धर्मार्थ चिकित्सा करनेवाले वैद्य प्रायः स्थान स्थान में विद्यमान् हैं परंतु मुग्धा सुंदरी के नेत्ररूपी बाणों से घायल हुए पुरुष के इलाज के लिए न तो कोई मंत्र हैं और न औषधि हैं ॥ ८५ ॥

The bite of a big, swift-footed, crooked-moving, ferocious, hooded, and jetblack serpent is indeed to be preferred to that of the large, unsteady, crooked, brilliant, lovely, and dark-blue eyes of a young and beautiful woman : because skilful doctors for a charitable treatment of snakebites are plentifully found all over the world ; but there are neither Vaidyâs nor medicines to effect a perfect cure of him whose heart is pierced by the glances of ladies possessing the aforesaid qualifications.

Charmers cure snakebites, not only without taking anything from the patients but also at a great personal sacrifice to themselves.

मत्तेभकुम्भपरिणाहिनि कुङ्कुमार्द्रे, कान्तापयोधरतटे रसखेदखिन्नः । वक्षो निधाय भुजपञ्जरमध्यवर्ती, धन्यः क्षपां क्षपयति क्षणलब्धनिद्रः ॥ ८६ ॥

जो पुरुष शृंगारादि रस के खेदसे शिथिल होकर मदोन्मत्त गजपुंगव के कुंभस्थल के समान विस्तीर्ण और कुंकुम लेपसे आर्द्र हुए निजप्राणप्यारी के पयोधररूप तटपर उसकी भुजलता के मध्य में अपना वक्षस्थल रख तनिक निद्रा का लाभ कर के रात्रि व्यतीत करता है वह निस्संदेह धन्य है ॥ ८६ ॥

One who can afford to pass the night by taking a little snap as if to refresh himself from his amorous toils by reclining his head on the beautiful and cagelike arm-cushions of his beloved wife resting over her broad and globular breasts resembling the forehead of a wild elephant, and wetted with the application of saffron juice, is indeed blessed.

The verse which also stands in the *Panchatantra* (पञ्चतंत्र) is quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1222, and under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 3693. It is also found in the शृंगारतिलक of कालिदास at No. 22.

Cf.—" असौ धन्यो यूनां यदुरसि विशाले मृगदृशः ।
स्तनाभ्यां संक्रान्तो दृढतर परीरम्भ समये " २७ ॥
(रामभद्रदीक्षितस्य शृंगारतिलक भाणे).

न गम्यो मंत्राणां न च भवति भैषज्यविषयो,
न चापि प्रध्वंसं व्रजति विविधैः शान्तिकशतैः।
भ्रमावेशादङ्गे किमपि विदधद्भङ्गमसमं, स्मरापस्मारोऽयं भ्रमयति दृशं घूर्णयति च ॥८७॥

कामदेवरूपी अपस्मार नाम रोग से पीड़ित हुए मनुष्य की व्यथा न तो मंत्र तंत्र से दूर होती है, न औषधियों के प्रयोग से जाती है, और न शांति पाठ आदि के कराने से ही शांत हो सकती है, किंतु जब जब इसका दौरा होता है तब तब रोगी के अंगमें न्यूनाधिक भावसे एक प्रकारकी असह्य वेदना उत्पन्न हो जाती है कि जिससे उसका शरीर टूटने लगता है, मन फिरने लगता है, और दृष्टि घूमने लगती है ॥ ८७ ॥

The epilepsy of love is incurable either by *Mantras*, or medicines, and it can never be put to an end by the application of a variety of soothing balms (or by reading of several *Sântipâthas* शान्तिपाठ *i. e.* propitiatory texts); but whenever the patient is seized by its fits he suffers an indescribable pain which makes his limbs burn with passion and his eyes roll incessantly in a peculiar way.

Cf.—" मनोरागस्तीव्रं विषमिव विसर्पत्यविरतं,
प्रमाथी निर्धूमो ज्वलति विधुतः पावक इव।
हिनस्ति प्रत्यङ्गं ज्वर इव गरीयानितइतो,
न मां त्रातुं तातः प्रभवति न चाम्बा न भवती ॥ "
(मालतीमाधवे).

जात्यन्धाय च दुर्मुखाय च जराजीर्णाखिला-ङ्गायच, ग्रामीणाय च दुष्कुलाय च गलत्कु-ष्ठाभिभूताय च। यच्छन्तीषु मनोहरं निजवपु र्लक्ष्मीलवश्रद्धया, पण्यस्त्रीषु विवेककल्पलति-काशस्त्रीषु रज्येत कः ॥ ८८ ॥

जन्मांध, कुरूप, जरासे जीर्ण शिथिल शरीरवाले, ग्रामीण (गंवार), नीचकुलमें जन्म लेनेवाले, और कोढ झरते हुए घृणा योग्य पुरुष को थोड़ेसे धनके लोभसे जो वेश्या अपनी मनोहर देह को समर्पण कर देती है उस विवेकरूप कल्पलता के छेदन करनेवाली गणिकासे किस विद्वान का अनुराग हो सकता है ? ॥ ८८ ॥

What wise man can ever take delight in loving a prostitute–the mowing scythe of the heavenly creeper of knowledge–who, through the mere hope of getting a small amount of money, can even sell her lovely person to the disgusting embraces of a miserable creature that is born blind, ugly, worn out with age, rustic of low origin, and whose very sight is wholly unbearable on account of the stinking flow of his leprous scars ?

Cf.—" वित्तेन वेत्ति वेश्या, स्मरसदृशं कुष्ठिनं जराजीर्णम् ।
वित्तं विनापि वेत्ति, स्मरसदृशं कुष्ठिनं जराजीर्णम् ॥ "

(क्षेमेन्द्रः).

Prostitutes love money, but not men.

वेश्याऽसौ मदनज्वाला, रूपेन्धनसमेधिता ।
कामिभिर्यत्र हूयन्ते, यौवनानि धनानि च ८९

यह वेश्या सौंदर्यरूपी इंधनसे प्रज्वलित होनेवाली कामदेवरूप प्रचंड अग्नि है जिसमें कामीजन अपने यौवन और धन का निष्प्रयोजन हवन करते हैं ॥ ८९ ॥

A prostitute is the fire of love which strengthens through the fuel of beauty, and burns to ashes the youth and wealth of the libidinous.

Besides its being identical in sense the following verse is almost alike with the above stanza in its verbal construction :

" अयं च सुरत ज्वाला, कामाग्निः प्रणयेन्धनः ।
नराणां यत्र हूयन्ते, यौवनानि धनानि च ॥ "
(सुभाषित रत्नभाण्डागारः)

Cf.—" रूपिणी कुसृतिः सृष्टा धन प्राणापहारिणी ।
आढ्यानां यौवनान्धानां वेश्या नामेह वेधसा ॥ "
(कथासरित्सागरः । शशाङ्कवतीलंबकः १ तरंगः).

The poet's intention in the above stanza of the text is apparently to strike a successful blow at immorality by holding to derision the figure of a harlot in its darkest colours.

कश्चुम्बति कुलपुरुषो, वेश्याधरपल्लवं मनोज्ञ-
मपि । चारभटचौरचेटक-नटविटनिष्ठीवनश-
रावम् ॥ ९० ॥

दूत, पामर, चौर, दास, नट और जार पुरुषों के थूकने के शराव (सरावा) रूप वेश्या के अधरोष्ठ का चुंबन अत्यंत मनोहर होने पर भी कोई कुलीन मनुष्य नहीं कर सकता ॥ ९० ॥

What respectable person can ever condescend to kiss the lips of a prostitute which though very lovely are in reality a disgusting tray or dish constantly spit by spies, soldiers (mercenaries), thieves, slaves, actors, and sensual cheats ?

The point of the stanza may be thus summarised :—Prostitutes are generally enjoyed by the dregs and rubbish of mankind, and therefore they are not in the least the fit objects of social intercourse of the gentry.

For further explanations of the words विट &c. see our note on this stanza.

धन्या स्त एव चपलायतलोचनानां, तारुण्य-
दर्पघनपीनपयोधराणाम् । क्षामोदरोपरिलस
त्त्रिवलीलतानां, दृष्ट्वाऽऽकृतिं विकृतिमेति मनो
न येषाम् ॥ ९१ ॥

चंचल और विशाल नेत्रवाली, यौवन के अभिमानरूप सघन और स्थूल पयोधर धारण करनेवाली, और अत्यंत सूक्ष्म उदर भागपर त्रिवलीलता से विभूषित, तरुण स्त्रियों के सौंदर्य को देख करके जिन पुरुषों के मनमें किसी प्रकार का विकार नहीं होता वह निस्संशय प्रशंसनीय हैं ॥ ९१ ॥

Those people are indeed blessed whose hearts are never agitated at the sight of beautiful ladies with (1) unsteady, big and large eyes, (2) youthful, lovely, thickset, and heaving breasts and (3) charming lines upon their tender abdomen.

The word त्रिवली means threefolds. It is especially applied to the threefold wrinkles of skin just above the navel of healthy and wellformed women. The poet here speaks of them as creepers on account of their zigzag appearance.

प्रोद्यत्प्रौढप्रियङ्गुद्युतिभृति विदलत्कुन्दमाद्य-
द्विरेफे, काले प्रालेयवातप्रचलविकसितोद्दाम-
मन्दारदाम्नि । येषां नो कण्ठलग्ना क्षणमपि
तुहिनक्षोदरक्षा मृगाक्षी, तेषां मायामयामा
यमसदनसमा यामिनी याति यूनाम् ॥ ९२ ॥

जिस कालमें सुंदर प्रियंगु वृक्ष अपनी पूर्ण शोभा को दिखा रहे हैं, विकसित कुंदपुष्पों पर मदोन्मत्त भ्रमर गुंजार कर रहे हैं, और पूर्णरूप से खिले हुए मंदारवृक्षों का समूह शीतल वायु के झोंखे से झकोंरे ले रहा है, उस समय में शीतकाल के शीत को निवारण करनेवाली मृगनयनी को जो पुरुष क्षणमात्र भी अपने वक्षस्थल से नहीं लगा सकता उस युवा (जवान) की रात्रि शीघ्र व्यतीत न हो कर यमराज के भवन के समान अत्यंत दीर्घ और भयंकर हो जाती है ॥ ९२ ॥

At the time when *Priyungu* (प्रियंगु) creepers are in their full maturity, and the bees are humming with maddened joy on a cluster of blooming jasmines (कुन्द), and when a series of ripe *Mandârs* (coral trees) in blossoms, are gently trembling by the blowing of a cool breeze, those who are unable to embrace the cold dispersing persons of beautiful ladies to the close of their bosoms are sure to feel the long watches of night as fearful as the palace of Yama, the god of death.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1843, and the शार्ङ्गधरपद्धति at No. 3924.

**सुधामयोऽपि क्षयरोगशान्त्यै, नासाग्रमुक्ता-
फलकच्छलेन । अनङ्गसञ्जीवनदृष्टिशक्ति-
र्मुखामृतं ते पिबतीव चन्द्रः ॥ ९३ ॥**

हे प्यारी ! यह चंद्रमा सुधामय होनेपर भी अपने क्षयरोग की शांति के लिए तेरी नासिका के अग्रभाग में लटकते हुए मोती के छल से तेरे अधरामृत का पान कर रहा है ॥ ९३ ॥

Although she is herself the embodiment of nectar, and the engenderer of passionate love in the hearts of people, the moon has yet availed herself of the happy opportunity of assuming the form of a big pearl to adorn the point of thy acquiline nose, and thus to drink off the ambrosia of thy lips in order to cure herself of her periodical wanings.

Needless to say that the poet has here represented the pearl of a woman's nose-ring as a full moon drinking the ambrosia of her lips.

Quoted under वैद्यनाथ in the शार्ङ्गधरपद्धति at No. 3305.

Cf.—" प्रिये सुधाकर रोगनिज, क्षयी निवृत्ति उपाय ।
चन्द पिवत मधु अधर का, नथ मोती मिस आय ॥ "

(रसिक कवि).

शुभ्रंसद्म सविभ्रमा युवतयः श्वेतातपत्रोज्व-
ला, लक्ष्मीरित्यनुभूयते स्थिरमिव स्फीते
शुभेकर्मणि। विच्छिन्ने नितरा मनङ्गकलह-
क्रीडात्रुटत्तन्तुकं, मुक्ताजालमिव प्रयाति
झटिति भ्रश्यद्दिशोदृश्यताम् ॥ ९४ ॥

जबतक मनुष्यों के प्राचीन पुण्य का प्रभाव बना रहता है तब तक सुंदरभवन, विलासवती युवतियां और छत्रचामरादि ऐश्वर्य की विभूति सब कुछ ही स्थिर रहते हैं परंतु पूर्वसंचित शुभकर्म के क्षय होतेही ये सब वैभव रस केलिकी कलह में टूटी हुई मुक्ताफल की लड़ी के समान शीघ्र ही विलायमान हो जाते हैं ॥ ९४ ॥

भावार्थ

शृंगार का उद्बोध करनेवाले सुंदर गृहादिकों की स्थिति मनुष्य के भाग्योदय पर्यंत ही रहती है ॥

The enjoyment of splendid palaces, graceful young ladies, and spotless wealth and power together with their necessary symbols can only last with the definite term of our past virtues; for, when the influence of our previously accumulated good is no longer in force then all these gifts are soon scattered away and lost to the winds like a string of pearls broken in the course of an amorous quarrel.

PURPORT.

The duration of worldly enjoyments synchronize with that of man's good fortune.

Cf.—" धनयौवनप्रभृति सर्वमनुगतमिदं शरीरिणाम्।
न क्षणमपि भवति स्थितिमन्निजपूर्वजन्मकृतपुण्य संक्षये ६८॥"
(वीरनन्दिकृत चन्द्रप्रभचरितम् १७ सर्गः).

अजितात्मसु संबद्धः, समाधिकृतचापलः ।
भुजङ्गकुटिलः स्तब्धो, भ्रूविक्षेपः खलायते ९९

अजितेंद्रियों से संबंध रखनेवाले, समाधि में विघ्नडालनेवाले, सर्प के समान तिरछी चाल चलनेवाले और गर्विष्ठ, स्त्रियों के भ्रूभंग का आचरण पूर्वोक्त विशेषणों से विशिष्ट दुर्जन के समान होता है ॥ ९९ ॥

A woman's glance is generally comparable to a wicked person; for, it attaches itself to those who have no control over their senses, diverts the concentration of mind, moves in a crooked path like a venomous snake, and maintains a proud and lofty bearing.

Quoted under *OOrjita* (ऊर्जित) in the *Subhâshitâvali* (सुभाषितावलि) at No. 1490.

किं गतेन यदि सा न जीवति, प्राणिति प्रियतमा तथाऽपि किम् । इत्युदीर्य नवमेघमालिकां, न प्रयाति पथिकः स्वमन्दिरम् ॥९६॥

घर जाने की लालसा रखनेवाला पथिक, प्रस्थान समय में आकाश में उठी हुई नवीन मेघमाला की ओर दृष्टि करके यह तर्क करता है कि, यदि अबतक प्राणप्यारी जीवितही नहीं है तो मेरे वहां जाने से क्या प्रयोजन है और यदि वह जीवित भी है तोभी मेरा इस समय का प्रयाण तो सर्वथा निरर्थक है, क्योंकि यह घनघोर घटा मुझको सकुशल घर पर कब पहुँचने दे सकती है । इस प्रकार का तर्कवितर्क करके वह बिचारा घर जाने का साहस कदापि नहीं करता ॥ ९६ ॥

Seeing the gathering of rain clouds just forming into the sky, a man who is away from his nativity is compelled to give up his immediate intention of returning home with the thought that (1) in case his beloved wife is already dead of the pangs of separation it is no advantage in his going there, or (2) if she be still surviving the shock it is also useless to undertake the journey when the monsoon is about to set in.

Quoted under (रतिमित्र) in the *Subhâshitâvali* (सुभाषितावलि) at No. 1748, and under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 3885.

एको रागिषु राजते प्रियतमादेहार्धहारी हरो, नीरागेष्वपि यो विमुक्तललनासङ्गो न यस्मा त्परः। दुर्वारस्मरबाणपन्नगविषज्वालावलीढो जनः, शेषः कामविडम्बितो हि विषयान् भोक्तुं न मोक्तुं क्षमः ॥ ९७ ॥

जैसे अनुरागियों में पार्वती को अर्धाङ्ग में धारण करनेवाले शिवजीही सबके शिरोमणि हैं वैसे ही विरागियों में भी संसार के भोगविलास का सर्वथा त्याग करने वाले महादेवजी ही सबमें अग्रगण्य हैं, क्योंकि कामदेव के बाणरूप सर्पों की असह्य विषाग्नि से संतप्त हुए अन्य जन तो मदन की चेष्टासे विडम्बित होकर न तो विषयादिकों का यथेच्छ भोगही कर सकते हैं और न उनका त्यागही कर सकते हैं ॥ ९७ ॥

Before His marriage with *Pârwati* (पार्वती) Shiva succeeded in maintaning a complete indifference to the charms of women, and He went even so far as to reduce to ashes the god of love who had unfortunately once conspired with Spring to excite His latent passion ; but after His espousing that beautiful lady as the mistress of His heart, He became so much attached to her that He was unable to part with her even for the slightest moment, and to ensure this He assumed the wonderfully composite form which is half man and half woman. Shiva is therefore the only one who stands conspicuous both among (1) the worldlings and (2) the ascetics ; for once tasting the poisonous fire of Cupid's serpentine arrows, and always led astray by passionate lust, man is quite unable either to enjoy the sensual pleasures or abandon them altogether.

वैराग्ये संचरत्येको, नीतौ भ्रमति चापरः ।
शृङ्गारे रमते कश्चिद्भुवि भेदाः परस्परम् ९८॥

कोई मनुष्य वैराग्य में विचर रहे हैं, कोई नीतिमार्ग में भ्रमण कर रहे हैं, और कोई शृंगारही में रम रहे हैं पृथ्वीतल पर इस प्रकार कितने ही भेदाभेद दृष्टि आते हैं ॥ ९८ ॥

The mental tendencies of people on the face of the globe are quite different from one another, *e. g.* some are indifferent to the world and are engaged in the devotion of the Supreme Being ; some are passing their days in the study of morality and politics ; and some have turned their attention to the sole enjoyment of sensual pleasures.

It also occurs as stanza 3 in the *Śāntiśataka* Chapter II. (शान्तिशतकम् २ परिच्छेदः).

Cf.—" On life's vast ocean diversely we sail,
Reason the cord, but passion is the gale."
(Pope's Essay on man Epistle ii.)

विरहोऽपिसङ्गमः खलु, परस्परं संगतं मनो येषाम् । यद्धृदयविघटितः सः, संगमोऽपि विरहं विशेषयति ॥ ९९ ॥

जिनका मन परस्पर संलग्न है, उनका वियोग भी संयोग ही के समान समझना चाहिए, और जो एक साथ रहकर भी मनों में अंतर रखते हैं उनका संगम भी वियोगसे विशेष दुःखदायी है ॥ ९९ ॥

When the hearts of lovers are flowing in a perfect mental union,' though quite apart from each other they are still to be considered as enjoying each other's society ; but, on the contrary, when they cannot agree between themselves the actual company is even more painful than separation.

Cf.—" दूरस्थोऽपि समीऽपस्थो, यो यस्य हृदि वर्त्तते ।
यो यस्य हृदये नास्ति, समीपस्थोऽपि दूरतः ॥ "

(सुभाषित रत्नभाण्डागारः २७० । ६२१).

All the copies of the text now before me give the third चरण of the stanza as यद्धृदय विघटित: which reading being shoit of two *Mâtrâs* is faulty in meter. I have therefore ventuied to put in सः after it which makes it alright without disturbing the sense.

इमे तारुण्यश्रीनवपरिमलाः प्रौढसुरतप्रताप-
प्रारम्भाः स्मरविजयदानप्रतिभुवः । चिरं चे-
तश्चौरा अभिनवविलासैकगुरवो, विलासव्या-
पाराः किमपिविजयन्ते मृगदृशाम् ॥ १०० ॥

यौवन की नवीन शोभाकी सुगंध से सुगंधित, अति-
शय सुरत संबंधी प्रभावों के प्रारंभसूचक, कामदेव विष-
यक विजयदान देने में समर्थ, चित्तके चुरानेवाले, और
अभिनव रस केलि के एक मात्र गुरु, मृगनयनियों के
भोगविलास सर्वोत्कृष्टतासे सदैव विद्यमान रहो ! ॥१००

The amorous sports of antelopeeyed ladies which savour of the immence beauty of their youthful persons, consist of their increasing skill in the performance of sexual intercourse, command the power of conquering the god of love, and possess the charms to steal away the hearts of men, and which are the only real masters to teach the mysteries of the first enjoyments of budding beauties are indeed indescribable !

अथ
वैराग्यशतकम्।

अथ वैराग्यशतकम् ।

चूडोत्तंसितचारुचन्द्रकलिकाचञ्चच्छिखाभा-
स्वरो, लीलादग्धविलोलकामशलभः श्रेयोद-
शाग्रे स्फुरन् । अन्तः स्फूर्जदपारमोहतिमिर-
प्राग्भारमुच्चाटय—श्चेतः सद्मनि योगिनां विज-
यते ज्ञानप्रदीपो हरः ॥ १ ॥

वैराग्यशतक ।

मस्तक को भूषित करनेवाली सुंदर चंद्रकला की देदीप्यमान शिखा के समान शोभायमान, कामदेवरूपी चंचल पतंग को अनायास ही दग्ध करनेवाले, और सब प्रकार के कल्याणों के निधान, ज्ञानदीपकस्वरूप महादेव अंतःकरणमें प्रकाश होनेवाले अपार मोह के प्राग्भार का विनाश करते हुए योगिराजों के हृदयमंदिर में सर्वोत्कृष्टता से विराजमान हैं ॥ १ ॥

VAIRAGYA ŚATAKA OR ONE HUNDRED STANZAS ON VAIRAGYA OR ASCETICISM.

May the god Śiva (whose person is resplendent with luminous rays of crescent moon adorning the luxuriant locks of hair on His head ; who reduced to ashes, quite in a sportive manner, the god of love, as if it were a mere moth ; and who is the abode of all good), the lamp of perfect knowledge, long burn brightly into the mental abodes of Yogis driving away the dense cloud of ignorance which is covering their conscience with a thick layer of darkness !

Mark the appropriateness of the author's bow to Śiva before commencing his Thoughts on Asceticism. It is an established fact beyond controversy that Siva is the father, propagator and master of the Yoga philosophy.

For " लीलादग्धविलोलकामशलभः " Cf.— " यं पश्यन्दीपदर्शी सपदि मनसिजः कीटनाशं स नष्टः " (अप्पदीक्षितस्यचित्तमीमांसायाम्)

बोद्धारो मत्सरग्रस्ताः, प्रभवः स्मयदूषिताः ।
अबोधोपहताः श्चान्ये, जीर्णमङ्के सुभाषितम् ॥२॥

जाननेवाले तो दोष ढूंढने की अभिलाषासे मत्सरता धारण कर बैठे हैं कि उनको कहना ही उचित नहीं, विभवशाली अपने ऐश्वर्य के अभिमानमें मदोन्मत्त हैं कि वह किसी की सुनते ही नहीं, और इतर जन (शेष मनुष्य) अज्ञानरूपी रोग से ग्रस्त हो रहे हैं कि उनको कहने को जी ही नहीं चाहता, इस दशा में जो सुभाषित हम कह सकते हैं वह संसारमें प्रगट न होकर हमारे शरीर के शरीर ही में नष्ट हो रहे हैं ॥ २ ॥

The learned are fault-finding, the prosperous are proud of their fortunes, and the rest are mere fools devoid of all understanding; my good words (instructions) being thus unappreciated by men have pined away with the body.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 139

Cf.— (*a*) " Never hold any one by the button or the hand in order to be heard out ; for, if people are unwilling to hear you, you had better hold your tongue than them. " (Lord Chesterfield)

(*b*) " रसिक कुटिल मतिमान हैं, मतवाले धनवान ।
ज्ञानरहित समुझैं नहीं, किन तै करें बखान ॥ "

(रसिक कवि)

न संसारोत्पन्नं चरितमनुपश्यामि कुशलं, विपाकः पुण्यानां जनयति भयं मे विमृशतः ।
महद्भिः पुण्यौघैश्चिरपरिगृहीताश्च विषया, महान्तो जायन्ते व्यसनमिव दातुं विषयिणाम् ॥ ३ ॥

यथार्थ रूप से विचार किया जाय तो यह सांसारिक व्यवहार किसी प्रकार से भी सुखदायी नहीं होते और इस ही भांति पुण्यकार्यों का विचार करने से भी मुझे भयभीत ही होना पड़ता है । अनेकानेक पुण्यकर्म के प्रताप से चिरकाल पर्यंत भोगे हुए विषयादि विषयी मनुष्यों को केवल दुःखदायक ही हुवा करते हैं ॥ ३ ॥

I see that worldly life is not altogether well; I am affraid of thinking upon the ultimate end of virtuous actions (for, at the cessation of our virtues we are again hurled down from the heavens). Pleasures when long enjoyed through lots of piety really increase in bulk as if it were to give pain to the luxurious.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3455.

Cf:—" न जातु कामः कामानामुपभोगेन शाम्यति ।
हविषा कृष्णवर्त्मेव, भूय एवाभिवर्द्धते ॥ ९३
(मनुस्मृतिः । २ अध्यायः)

उत्खातं निधिशङ्कया क्षितितलं ध्माता गिरेर्धातवो, निस्तीर्णः सरितांपतिर्नृपतयो यत्नेन सन्तोषिताः। मंत्राराधनतत्परेण मनसा नीताः श्मशाने निशाः, प्राप्तः काणवराटकोऽपि न मया तृष्णेऽधुना मुञ्च माम् ॥ ४ ॥

गडेहुए खज़ाने की आशंका से पृथ्वीतल को खोद डाला, रसायनक्रियासे सुवर्णादि वनाने को अनेक धातु भी फूंक दिए, नदीनाथ समुद्रका भी जैसे तैसे तरण किया, राजाओं को भी यत्नपूर्वक सेवासे प्रसन्न कर लिए, मंत्राराधन में निश्चल मन लगा कर श्मशानमें बैठे हुए कईएक रात्रि भी व्यतीत करदीं, परंतु एक फूटी कौड़ी का लाभ भी मुझको न हुवा। इसलिए हे तृष्णा! अब तो (कृपा करके) तू मेरा पीछा छोड़ दे (तो श्रेष्ठ है)॥४॥

To obtain treasures, I have dug out the bowels of (mother) earth, smelt or melted various minerals, crossed the deep waters of the lord of rivers (*i.e.* ocean), secured the favour of kings with great effort, and with a mind wholly absorbed in repeating Mantras, passed solitary nights in a crematory; but, unfortunately, I have not yet secured a single worthless (lit. broken) cowrie to myself. Oh greed, I would therefore implore thy favour to leave me alone now!

Cf.— " दुर्भरजठरनिमित्तं, समुपार्जयितुं प्रवर्तते चित्तम्।
लक्षावधि बहुवित्तं, तथाऽप्यलभ्यं कपर्दिकामात्रम् ॥ ४६ ॥ "
(प्रबोधसागरः)

The point of the stanza seems to be that there is no use struggling against fate.

भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किंचित्फलं, त्यक्त्वा जातिकुलाभिमानमुचितं सेवा कृता निष्फला । भुक्तं मानविवर्जितं परगृहे ष्वाशङ्कया काकव–त्तृष्णे दुर्मति पापकर्मनिरते नाद्यापि सन्तुष्यसि ॥ ५ ॥

अनेकानेक दुर्गम और विषम देशपरदेशमें भी फिरे, उच्चकुल और जाति का यथोचित अभिमान त्याग करके निष्प्रयोजन दूसरों की सेवा भी की और परघर पड़े पड़े भयभीत होकर अपमानसहित दूसरों के दिएहुए टुकड़ों से पेटपालन भी किया, परंतु किसी कार्य से भी कुछ फल प्राप्त न हुवा । इसलिए हे दुर्मति धारण करनेवाली पापिनी तृष्णा ! तू अबतक भी संतुष्ट न हुई इसका क्या कारण है ? ॥ ५ ॥

I have travelled over many rough and impassable countries, but all in vain. Having laid aside the natural pride of my (high) caste and family, I have served (others), but that too without any advantage to me. Trembling with fear like a crow, I have eaten dishonourable bread in another's house. But oh stupid and sinful Avarice ! thou art not satisfied even now.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3262.

Cf.— " भ्रान्तं याचनतत्परेण मनसा देहीतिवाक्प्रेरिता, भुक्तं मानविवर्जितं परगृहे साशङ्कितं काकवत् । साक्षेपं भ्रुकुटीकटाक्षकुटिलं दृष्टं खलानां मुखं तृष्णे देवि यदन्यदिच्छसि पुनस्तत्रापि सज्जा वयम् ॥ " (सुभाषितरत्नभांडागार: ११२।३८).

Note that the 2nd. line of this verse is almost the same as the 3rd. of our text.

खलोल्लापाः सोढाः कथमपि तदाराधनपरै-
र्निगृह्यान्तर्बाष्पं हसितमपि शून्येन मनसा।
कृत श्चित्तस्तंभः प्रहसितधियामञ्जलिरपि,
त्वमाशे मोघाशे किमपरमतो नर्तयसि
माम् ॥ ६ ॥

दुष्ट मनुष्यों की सेवा करते हुए उनके खोटे खरे कटु वचन भी जैसे तैसे सुने, तथा आंतरिक अश्रुप्रवाह को रोक करके सुनसान (शून्य) चित्तसे उनके उपहास भी सहे, और मनको निस्तब्ध करके अपने उपहास करनेवालों को प्रणाम भी किया, परंतु हे निष्फल आशा! तूतो अब भी मेरा पीछा नहीं छोड़ती इसलिए नहीं मालूम कि मुझको इससे भी अधिक और क्या क्या नांच नचावेगी? ॥ ६ ॥

When serving my evil and cruel masters I have somehow borne their harsh words with great patience, kept the natural rush of tears forcibly imprisoned within the eyes, thoughtlessly assumed a laughing countenance, and subduing all mental agitation bowed myself with clasped palms before the haughty persons of those senseless fellows who had scornfully laughed at my poverty. But what more disgraceful acts wilt thou, oh fruitless greed, still compel me to do I cannot precisely say?

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3261.

Cf.—" दृष्टं दुर्जनचेष्टितं परिभवो लब्धः समानाज्जना-त्पिण्डार्थं धनिनां कृतं श्वलडितं भुक्तं कपालेष्वपि। पद्भ्यामध्वानि संप्रयातमसकृत्सुप्तं तृणप्रस्तरे, यच्चान्यन्न कृतं कृतान्त कुरु हे तत्रापि सज्जा वयम् ॥ "

(सुभाषितावलिः)

आदित्यस्य गतागतैरहरहः संक्षीयते जीवितं,
व्यापारैर्बहुकार्यभारगुरुभिः कालो न विज्ञायते। दृष्ट्वा जन्मजराविपत्तिमरणं त्रासश्च नोत्पद्यते, पीत्वा मोहमयीं प्रमादमदिरामुन्मत्तभूतं जगत् ॥ ७ ॥

अहो बड़े कष्टकी बात है कि यह जगत् मोहमयी प्रमादरूपी मदिरा का पान करके कैसा उन्मत्त हो रहा है कि सूर्य के उदय अस्त के साथ साथ प्रतिदिन अपने जीवन का क्षय होना भी कोई नहीं देखता, नानाविध कार्यभारसे व्यग्र हो सांसारिक व्यवहारों में लगे हुए समय का व्यतीत होना भी कोई नहीं जानता, और जन्म, जरा, विपत्ति और मरण को देखकर भी कोई भयभीत नहीं होता ! ॥ ७ ॥

Having drunk the intoxicating wine of delusion the people (world) have got quite mad and senseless ; for, they do not see that their life is gradually shortened with the daily rising and setting of the sun ; for, they cannot know that time is rapidly passing away, on account of their being seriously engaged with a variety of affairs ; and, for, they are not frightened even at the sight of birth, old age, misfortunes, and death of others.

This verse which stands as 24th in the *Śāntiśataka, Part IV.* (शान्तिशतकम् ४ परिच्छेदः) is quoted anonymously in the *Subhāshitāvali* (सुभाषितावलि) at No. 3327.

Cf.—" दिवसरजनी कूलच्छेदैः पतद्भिरनारतं,
वहति निकटे कालस्रोतः समस्तभयावहः।
इहहि पततां नास्त्या लम्बो न चापि निवर्तनं,
तदिह महतां कोऽयं मोहो यदेष महाविलः ॥ २ ॥ "
(शान्तिशतकम् । ३ परिच्छेदः).

For the first half of the stanza, Cf.— " To those who are employed and busy, time flies with great rapidity."

दीनादीनमुखैः सदैव शिशुकैराकृष्टजीर्णाम्बरा, क्रोशद्भिः क्षुधितैर्निरन्नविधुरा दृश्येत चेद्गेहिनी । याच्ञाभङ्गभयेन गद्गदगलत्त्रुट्यद्विलीनाक्षरं, को देहीति वदेत्स्वदग्धजठरस्यार्थे मनस्वी जनः ॥ ८ ॥

अन्न के अभावसे विकल हुई अपनी स्त्रीके फटे पुराने वस्त्रों को खेंचते हुए, क्षुधातुर, अत्यंत दीन और रोते हुए, बालबच्चों को देखना तो भले ही अंगीकार करलें, परंतु अपने पापी पेट के भरने को याचना निष्फल जाने के भयसे गद्गदस्वरमें टूटते हुए अक्षरोंसे दूसरों के आगे (हमको दान) "दीजिये" पद का उच्चारण करना कोई मनस्वी भी स्वीकार नहीं कर सकता ॥ ८ ॥

भावार्थ

विचारशील मनुष्य पूर्वोक्त विशेषणविशिष्ट भार्याको देखकर भी इस दुष्ट जठरके भरण पोषण करनेको किसी की याचना नहीं करते ॥

Notwithstanding his seeing the pitiably miserable state of his wife whose threadbare clothes are continually dragged by her wretched and pale-faced children weeping incessantly at the corroding pain of their excessive hunger, no high-souled man can ever condescend, for the sake of his wretched stomach, falteringly to ask for alms at the hands of his fellow-beings, fearing that his request may be refused by them.

PURPORT.

However straitened his circumstances may be no considerate man will ever ask alms of others in order to fill his wretched belly.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No, 3196.

Cf.—" दारिद्र्येण समीरिताऽपि बहुशः कण्ठं समालम्बते,
कण्ठात्कष्टशतैः कथं कथमपि प्राप्नोति जिह्वातलम् ।
जिह्वाकीलककीलितेव सुदृढं तस्मान्न निर्यात्यसौ,
वाणी प्राणपरिक्षयेऽपि महतां देहीति नास्तीति च ॥ "
(सुभाषित रत्नभाण्डागारः । ९९ । ५६१).

निवृत्ता भोगेच्छा पुरुषबहुमानो विगलितः,
समानाः स्वर्याताः सपदि सुहृदो जीवितसमाः ।
शनैर्यष्ट्युत्थानं घनतिमिररुद्धे च नयने, अहो
धृष्टः कायस्तदपि मरणापायचकितः ॥ ९ ॥

विषयभोग करने की इच्छा यद्यपि विलकुल जाती रही है, जाति बिरादरी के मनुष्योंने यद्यपि पहिले के समान आदर करना छोड़ दिया है, समान अवस्थावाले यद्यपि परलोक के निमित्त प्रयाण करचुके हैं, मित्रगण भी यद्यपि शीघ्रही मरनेवाले हैं, बहुत धीरे और लकड़ी के सहारे मात्रसे ही यद्यपि उठा जाता है, नेत्रों के कोयोंपर यद्यपि सघन अंधकारमय पटल फिर गया है, परंतु यह ढीठ और निर्लज्ज शरीर मरने के नामसे अब भी कैसा चौकन्नासा होजाता है ! ॥ ९ ॥

Though the desire of sensual pleasures has ceased to exist in his mind, though he is no longer held in the same high esteem by his fellowmen, though his equals in age are already gone to heaven, though his friends are also at the point of death, though he can hardly support himself on his staff, though his eyesight is fast dimmed with a thick veil of darkness, the impudent and shameless person is still surprised at the mention of his approaching death !

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3398.

Cf.—(*a*) " दन्ता विश्लथदन्ताः, केशाः काशप्रसूनसङ्काशाः ।
नयनं तमसामयनं, तथापि चित्तं धनाङ्गनायत्तम् ॥ "
(सुभाषित रत्नभाण्डागारः):

(*b*) " गतं तत्तारुण्यं तरुणिहृदयानन्दजनकं,
विशीर्णा दन्तालिर्निजगतिरहो यष्टिशरणा ।
जडीभूतादृष्टिः श्रवणरहितं कर्णयुगलं,
मनो मे निर्लज्जं तदपि विषयेभ्यः स्पृहयति ॥ "
(सुभाषितरत्नभाण्डागारः । ३११ । २६).

(*c*) " चक्षुष्यन्धे चलति दशने श्मश्रुणि श्वेतमाने,
सीदत्यङ्गे मनसि कलुषे कम्पमाने कराग्रे ।
दूतैरेतैर्दिनकरभुवः शश्वदुद्बोध्यमाना—
त्रातुं देहं तदपि भिषजामिव सान्त्वं वदामः । ११ । "
(नीलकण्ठदीक्षितकृत शान्तिविलासः).

हिंसाशून्यमयत्नलभ्यमशनं धात्रामरुत्कल्पितं, व्यालानां पशवस्तृणाङ्कुरभुजः सृष्टाः स्थलीशायिनः । संसारार्णवलङ्घनक्षमधियां वृत्तिः कृता सा नृणां, या मन्वेषयतां प्रयान्ति सततं सर्वे समाप्तिं गुणाः ॥ १० ॥

विधाताने सर्पों के लिए पवन का भक्षण कैसा नियत किया है कि जिसे हिंसा करने के बिना वह सहजही में लाभ कर सकते हैं, और इसही प्रकार पशुओं को भी तृणका भक्षण करनेवाले और ज़मीनपर शयन करनेवाले बनाए हैं कि जिससे उनको किसी तरहका कष्ट नहीं होता, परंतु संसार समुद्र का तरण करने की सामर्थ्य रखनेवाले मनुष्यों की वृत्ति विधाताने ऐसी दुर्लभ बनाई है कि जिसके संपादन करने में इनके सारेगुण समाप्त होजाते हैं ॥ १० ॥

Snakes are made to live on air which is obtained very easily, and without causing the least harm to other creatures; cattle are made to live on grass and lie down on bare earth; but the food of man whose intellect can enable him to cross over the worldly ocean is made so difficult of attainment that all his abilities are generally of little avail to find it out.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3139.

The verse stands as 13th in the *Śântiśataka Part 1.* (शान्तिशतकम् । १ परिच्छेदः)

Cf.—" घृतलवणतैलतण्डुल--शाकेन्धनचिन्तयाऽनुदिनम् ।
विपुलमते रपि पुंसो, नश्यति धीर्मन्दविभवत्वात् ॥ "

न ध्यातं पद मीश्वरस्य विधिवत्संसारविच्छित्तये, स्वर्गद्वारकपाटपाटनपटुर्धर्मो ऽपि नोपार्जितः। नारीपीनपयोधरोरुयुगलं स्वप्ने ऽपि नालिङ्गितं, मातुः केवलमेव यौवनवनच्छेदे कुठारा वयम् ॥ ११ ॥

संसारसे मुक्त होने के निमित्त विधिपूर्वक श्री परमेश्वर के चरणारविंदों का ध्यान भी न किया, स्वर्गद्वारके किवाड़ों को खोलनेवाले धर्म का उपार्जन भी न किया, तथा स्त्रियोंके पुष्ट पयोधर और उरुयुगल का आलिंगन स्वप्नमें भी हमने न किया । इनमें से किसी कार्य के न करनेसे हमने अपनी माताके पेटमें जन्म लेकर उसके यौवन का वृथा ही नाश किया है ॥ ११ ॥

Neither we have devoted ourselves to the due meditation of God for the final redemption of our souls; nor have we done any virtuous actions in order to ensure our free entrance into the gates of heaven; nor have we ever embraced, even in a dream, the heaving.........and rounded...........of lovely ladies. We have therefore done nothing, but have only been something like a scythe to mow down the youth-forest of our mothers.

It is needless to remark that a woman loses her youth by delivery.
The verse is quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No.4152.

भोगा न भुक्ता वयमेव भुक्ता–स्तपो न तप्तं वयमेव तप्ताः । कालो न यातो वयमेव याता– स्तृष्णा न जीर्णा वयमेव जीर्णाः ॥ १२ ॥

विषयादि का भोग नहीं किया किंतु हम ही भुगत गए, तपश्चरण भी नहीं किया किंतु हम स्वयं ही संतप्त हुए, समय नहीं गया किंतु हमही गए गुज़रे और तृष्णा शिथिल नहीं हुई किंतु हम ख़ुदही बुढागए ॥ १२ ॥

It is we who are exhausted but not the pleasures; it is we who are done up but not the penances; it is we who are gone but not the time; and similarly, it is we who have grown old but not the desire of gain

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Quoted under *Paribrájaka* (परिव्राजक) in the *Auchitya vichára charchá* (औचित्यविचारचर्चा), and anonymously in the *Subháshitávali* (सुभाषितावलि) at No. 3396. The verse stands under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4150.

For the idea of the 1st line of our text, compare, *Bhartrihari's* words in the *Bhartriharinirveda* (भर्तृहरि निर्वेद) :——

" भुज्यन्ते विषया मयेति भवति भ्रान्तामतिर्देहिन-
स्तत्सिद्धैकथमन्ययस्य विषयेष्विच्छान विच्छिद्यते ।
भुज्यन्ते पुरुषाः परन्तु विषयैरेवेक्षुवन्मन्मते,
यत्तृप्ता इव सन्त्यजन्ति विरसान्निष्पीड्य वृद्धानमी १५ "

(भर्तृहरि निर्वेदम् । चतुर्थोऽङ्कः).

क्षान्तं न क्षमया गृहोचितसुखं त्यक्तं न संतोषतः, सोढा दुःसहशीतवाततपनक्लेशा न तप्तं तपः । ध्यातं वित्तमहर्निशं नियमितप्राणैर्न शंभोः पदं, तत्तत्कर्म कृतं यदेव मुनिभिस्तैस्तैः फलैर्वञ्चितम् ॥ १३ ॥

बहुतसे क्लेशभी सहन किए परंतु क्षमापूर्वक न सहे, गार्हस्थ्य सुख का परित्याग भी किया परंतु संतोषके हेतु नहीं किया, शीत पवन और तपनके असह्य दुःख भी सहे परंतु तपश्चरण नहीं किया, और निश्चल मनसे रात दिन धन का ध्यान भी किया परंतु शिवजीके चरणारविंद का चिंतमन कभी न किया। अत एव मुनिजनों के करने योग्य सब कर्म करने परभी हम उनके यथार्थ फलों से वंचित ही रहे ॥ १३ ॥

We have borne insults, but not with a patient or forgiving spirit; we have given up the pleasures of home, but not through contentment; we have put up with unbearable cold, wind, and heat, but we have not undertaken the pains of a religious penance; we have attentively thought of wealth day and night, but we have not meditated on the sacred feet of Śiva; in short, we have done all that is generally done by saints and hermits, but alas! we have not obtained the good results of the aforesaid actions (because they were not actuated by virtuous motives).

The stanza which stands as 9th in the *Sántiśataka, Part, I.* (शान्तिशतकम् । १ परिच्छेदः) is quoted under *Bhartrihari* भर्तृहरि in the *Śârngadharapaddhati* (शार्ङ्गधरपद्धति । ४१५३) and anonymously in the *Subhâshitâvali* (सुभाषितावलि । ३१७८) and *Namisádhu's* commentary on *Rudrata's Kâvyâlankâra* (रुद्रटकृत काव्यालङ्कारः).

वलिभिर्मुखमाक्रान्तं, पलितैरङ्कितं शिरः।
गात्राणि शिथिलायन्ते, तृष्णैका तरुणायते १४

मुखपर झुर्रियें पड़गई हैं, शिरके बाल श्वेत होगए हैं, और सारे अंग यद्यपि शिथिल होगए हैं, परंतु एक तृष्णा अब भी ज्यों की त्यों ही नहीं किंतु प्रतिदिन तरुण होती जाती है ॥ १४ ॥

The face is marked over with wrinkles, the head is covered with hoary hair, and the limbs (members of the body) are all weak and worn out with age; yet strange to say, that the desire of gain is still acting as youthfully as ever.

Quoted under *Vyâsamuni* (व्यासमुनि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3242, and *Bhartrihari* भर्तृहरि in the *Śârngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 419.

Cf.—(*a*) " यौवनं जरया ग्रस्त-मारोग्यं व्याधिभिर्हतम् ।
जीवितं मृत्यु रभ्येति, तृष्णैका निरुपद्रवा "
(सुभाषितावलिः).

(*b*) अङ्गं गलितं पलितं मुण्डं, दशन विहीनं जातं तुण्डम् ।
करधृत कम्पित शोभित दण्डं, तदपि न मुञ्चत्याशा पिण्डम् " १५
(श्रीशङ्कराचार्यकृत मोहमुद्गरे).

(*c*) " जीर्यन्ते जीर्यतः केशा, दन्ता जीर्यन्ति जीर्यतः ।
चक्षुः श्रोत्रे च जीर्येते, तृष्णैका तरुणायते "
(पंचतन्त्रम् । ५ तन्त्रम् । १६).

(*d*) " Like our shadows,
Our wishes lengthen as our sun declines. "
(Young's Night Thoughts. V.)

येनैवाम्बरखण्डेन, संवीतो निशि चन्द्रमाः।
तेनैव च दिवा भानु–रहो दौर्गत्य मेतयोः १५

अहो! चंद्रमा और सूर्य की भी कैसी दुर्गति है कि जिस मेघखंडसे रात्रिके समय चंद्रमा संवेष्टित रहता है उसही मेघसे दिन में सूर्य का भी आच्छादन हो जाता है ॥ १५ ॥

The same piece of cloud which covers the moon in night also covers the sun in day. What a great misfortune is it to which both the powerful luminaries are thus subjected ?

The meaning is : How pitiable is the penurious condition of sun and moon who both cover themselves with the same piece of cloud respectively sharing it in day and night !

PURPORT.

It is useless to wail and weep over one's own misfortunes.

Cf.—(a) " किं वाच्यं सूर्यशशिनो–दीरिद्र्यं महतां पुरः।
दिनरात्रि विभागेन, परिधत्तो यदम्बरम् ॥ "

(b) "वही मेघ क्रम से रवी, शशि ओढत दिन रात।
रसिक दीन अति इन दशा, जग की तब को बात" ?

(रसिक कवि)

अवश्यं यातारश्चिरतरमुषित्वाऽपि विषया, वियोगे को भेदस्त्यजति न जनो यत्स्वय ममून् । व्रजन्तः स्वातंत्र्यादतुलपरितापाय मनसः, स्वयं त्यक्त्वा ह्येते शमसुखमनन्तं विदधति ॥ १६ ॥

चाहे कितने ही दिनतक क्यों न रहें विषयादि एक दिन अवश्य जानेवाले हैं इसलिए हम स्वयं उनका त्याग करें अथवा वह हमारा त्याग करें उनके हमारे वियोगमें तो किसी प्रकार का संशय नहीं, परंतु संसारी मनुष्य फिर भी स्वयं इनका परित्याग नहीं करते । जब अपनी इच्छासे विषयादि हमारा त्याग करते हैं तो हमारे मनको अत्यंत दुःख होता है परंतु जो हम स्वयं इनका परित्याग कर दें तो अनंत शांतिसुख का लाभ कर सकते हैं॥ १६॥

To whatever length may sensual pleasures be ever prolonged, they are sure to end some day or other; then, how is it that men are not willing to give them up? When they go away themselves they are undoubtedly the cause of immense troubles to the mind, but when we can leave them of our own free will we may rest assured of reaping everlasting contentment and happiness from the noble step.

The verse which stands as 3rd in the *Śântiśataka, Part. III* (शान्तिशतकम् ३ परिच्छेदः) is quoted under *Jayâditya* (जयादित्य) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3386.

Cf.—(*a*) " स्वातंत्र्याद्विषयाः प्रयान्ति यदमी शोकायते सुश्चिरं,
सन्त्यक्ताः स्वयमेव ते शम सुखं निःश्रेयसं तन्वते ॥ ८४ ॥"
(प्रबोधसुधाकरः)

(*b*) " यामीमाशां हा वयं भावयन्तो, भोगैस्त्याज्या एव राज्यादिभिश्चेत् ।
न त्यज्यन्ते वश्चयन्तः स्वयं ते, कस्मादेवं तावदस्माभिरेव ॥२८॥"
(भर्तृहरिनिर्वेदम् । पञ्चमोऽङ्कः).

विवेकव्याकोशे विदधति शमे शाम्यति तृषा,
परिष्वङ्गे तुङ्गे प्रसरतितरां सा परिणतिः ।
जराजीर्णैश्वर्यग्रसनगहनाक्षेपकृपण-स्तृपापात्रं
यस्यां भवति मरुतामप्यधिपतिः ॥ १७ ॥

ज्ञानके प्रकाश करनेवाली शांतिको धारण करनेपर, और तृष्णाका उन्नत शिखर शांत हो जानेपर, मनुष्यको उस विशेष सुखका अनुभव हो जाता है कि जिसकी दीर्घ कालतक विविध ऐश्वर्य भोगते रहनेके कारण देवराज इंद्रभी सदैव लालसा किया करता है ॥ १७ ॥

When the bud of knowledge begins to blossom, and the rise of high aspirations and desire of gain are entirely subsided, we are sure to attain that sort of supreme contentment which is even coveted by Indra, the lord of gods, who, through advancement of age, has grown too' much addicted to his love of wealth and livelihood.

This stanza has been explained in different ways by different translators. But the text as it stands here cannot have another interpretation but that which we have given above.

भिक्षाशनं तदपि नीरसमेकवारं, शय्या च भूः परिजनो निजदेहमात्रम् । वस्त्रं च जीर्णशतखण्डमयी च कन्था, हाहा तथाऽपि विषया न परित्यजन्ति ॥ १८ ॥

भिक्षाटन करके नीरस भोजनसे पेट पालन करते हैं और वह भी दिनमें एकही बार मिलता है, कोरी पृथ्वी पर शयन करते हैं, निज देह मात्र कोही अपना परिवार समझते हैं, और शतशः फटे पुराने टुकड़ों से बनी कंथा से शरीर को ढकते हैं, परंतु बड़े ही खेदका विषय है कि विषयवासना अब भी हमारा परित्याग नहीं करते ॥ १८॥

Though he has no other food than tasteless alms obtained only once a day, no other couch but the bare earth, no other dependents but his own body, and no other clothes than a wallet patched of hundreds of worn out rags, yet, alas! he is not forsaken by worldly enjoyments!

This verse stands as 23rd in the *Sántiśataka, Part. I.* (शान्तिशतकम् । १ परिच्छेदः).

Cf.—" आकर्ण्यन्ते तपनतनयग्रामसल्लापघोषा,
मन्दं मन्दं ग्रसति नियतः कालपाशोऽपि कण्ठे ।
आपृच्छ्यन्ते कृतजिगमिषासम्भ्रमाः प्राणवाता,
नैवेदानीमपि विषय वैमुख्य मभ्येति चेतः । १० । "
(नीलकण्ठदीक्षितकृत शान्तिविलासः).

स्तनौ मांसग्रंथी कनककलशावित्युपमितौ,
मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम्।
स्रवन्मूत्रक्लिन्नं करिवरकरस्पर्द्धि जघन-महो
निंद्यं रूपं कविजनविशेषैर्गुरुकृतम् ॥ १९ ॥

अहो ! कैसे आश्चर्य की बात है कि सब तरहसे अत्यंत निंदनीय स्त्रियोंके रूपकी कविजनोंने कितनी बड़ी प्रशंसा की है कि मांसग्रंथीरूपी स्तनोंको सुवर्ण कलशों की उपमा देते हैं, श्लेष्मा के आगाररूपी मुखको चंद्रमाके तुल्य बतलाते हैं और झरते हुए मूत्रसे आर्द्र हुए जघन स्थल को गजपुंगवके शुंडादंडके समान वर्णन करते हैं ! ॥ १९ ॥

How strange and contemptible is it that the censurable person of women is so much extolled by poets, that their fleshy and bulbous...........are even compared to golden jars, their mouth though full of phlegm is equalled to moon ; and their.........though stained with the flow of........are always spoken of as something better than the trunks of the best elephants ?

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4147.

Cf.—(a) " समाश्लिष्यत्युच्चैः पिशितघनपिण्डं स्तनधिया,
मुखं लालापूर्णं पिबति चषकं सासवमिति ।
अमेध्यक्लेदार्द्रे पथिच रमते स्पर्शरसिको,
महामोहान्धानां किमपि रमणीयन्न भवति ॥ २९ ॥ "
(शान्तिशतकम् १).

(b) " लाला वक्त्रासवं वेत्ति, मांसपिण्डौ पयोधरौ ।
मांसास्थि कूटं जघनं, जनः कामग्रहातुरः । "
(सुभाषितरत्नभाण्डागारः).

(c) " गण्डाख्यां न रुजं जिघृक्षति करः किंस्थूलमांसंकुचं,
गर्ते चेन्न कफास्थिचर्मनिचिते वक्त्रे कुतश्चुम्बनम् ।
भस्त्रा न श्वसनोद्गमागमवती कायः किमालिंग्यते,
कुत्साचेन्मलमूत्रभाजि नरके नार्यां न कार्या कुतः ॥ "
(भर्तृहरि निर्वेदम्).

अजानन्माहात्म्यं पततु शलभो दीपदहने, स
मीनोऽप्यज्ञानाद्बडिशयुत मश्नातु पिशितम् ।
विजानन्तोऽप्येतान्वयमिह विपज्जालजटिला–
न्न मुंचामः कामा नहह गहनो मोहमहिमा २०॥

अग्निका प्रभाव न जानकर पतंग जलते हुए दीपकमें जा पड़ता है, और इसही तरह धीवरके कपटयंत्रसे अजान हो मछली भी लोभवश कांटे में अटके हुए मांस को खानेके लिए दौड़ती है कि जिसमें हमको किसी प्रकारका आश्चर्य नहीं होता, परंतु मनुष्य तो जान बूझ कर भी नानाविपत्तिके जालोंसे व्याप्त विषयादिका परित्याग नहीं करते यह बात वास्तवमें बहुतही शोचनीय है और इससे प्रत्यक्ष है कि मोहकी महिमा अपार और दुर्निवार्य है ॥ २० ॥

It is quite true that a moth throws itself down into the burning flame of a lamp, and a fish devours the meat of deadly bait attached to the fishing-hook; but we must admit, that both the moth and the fish are entirely ignorant of the fact that this step of theirs will lead to their utter destruction. Whereas, on the contrary, we human beings cannot give up the temptations of sensual pleasures, notwithstanding the fact, that we are fully conscious of their being the inextricable snares of all our calamities and misfortunes in the world ! The influence of worldly delusion is, no doubt, tremendously great and mysterious !

The ślóka stands as 8th in the *Śántiśataka. Part. 1.* (शान्तिशतकम् । १ परिच्छेदः). It is quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4156.

Cf.—" पाशे कुरङ्गनिवहो न पतत्यविद्वान्दाहात्मतामकलयन् शलभः प्रदीपे ।
जानन्नहं पुनरमून्करिकर्णलोलान्भोगां स्त्यजामि न तथापि क एष मोहः ७८"
(पद्मानन्दकविकृत वैराग्यशतकम्).

फलमलमशनाय स्वादुपानाय तोयं, शयनमवनिपृष्ठे वल्कले वाससी च । नवधनमधुपानभ्रान्तसर्वेन्द्रियाणा–मविनयमनुमन्तुं नोत्सहे दुर्जनानाम् ॥ २१ ॥

जब कि खानेके लिए निर्मल फल, पीनेके लिए मिष्ट जल, सोनेके लिए धरणीतल, और पहननेके लिए वल्कल विद्यमान हैं तो नवीन संचित धनरूप मदिरा के पानसे मदोन्मत्त मनुष्योंका दुराचरण मनस्वी जन किस प्रकारसे सहसकते हैं ? ॥ २१ ॥

When we have nice fruits for our food, fresh water for our drink, the surface of earth for our bed, and the barks of trees for our clothes: why should we ever condescend to hear disgraceful taunts at the hands of proud men of fortune whose heads have turned mad through the intoxicating drink of a small quantity of riches ?

Cf.—" चीराणि किं पथि न सन्ति दिशन्ति भिक्षां,
नैवाङ्घ्रिपाः फलभृतः सरितोऽप्यशुष्यन् ।
रुद्धागुहाः किमतितोऽवतिनोपपन्ना–
न्कस्माद्भजन्ति कवयो धनदुर्मदान्धान् ॥ "

(सुभाषितरत्नभाण्डागारः । १०९ । १६).

विपुलहृदयैर्धन्यैः कैश्चिज्जगज्जनितं पुरा,
विधृतमपरैर्दत्तं चान्यैर्विजित्य तृणं यथा।
इहहि भुवनान्यन्ये धीराश्चतुर्दश भुंजते,
कतिपयपुरस्वाम्ये पुंसां क एष मदज्वरः २२

ब्रह्मा जैसे उदार चित्त महात्माओंने इस जगतको उत्पन्न किया है, विष्णु जैसे महानुभावोंने धारण किया है, परशुराम जैसे शूरवीरोंने दिग्विजय करके तृण समान जानकर ब्राह्मणोंको दान करदिया है, और बलि राजा जैसे ऐश्वर्यवान अबभी इसके चतुर्दश भुवनोंके साम्राज्य का भोग कर रहे हैं। इस दशामें जो मनुष्य थोड़ेसे ग्रामों का राज्यलाभ करके इतना अभिमान करते हैं वह सर्वथा अनुचित है ॥ २२ ॥

When we see that there had been such magnanimous souls as Brahmâ who have created the world : others, as Vishnu who have repeatedly preserved it from utter destruction ; others as Parashurâm (परशुराम) who after conquering have charitably given it away to the Brâhmans, as if it were a mere straw ; and others, as Bali (बलि) who have been holding undivided sway over the fourteen spheres ; we cannot find the least possible gronnd for the vain conceit of those who can claim only a few small villages as their own.

The verse which stands as 13th in the *Śântiśataka. Part. II.* (शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhartrihari* भर्तृहरि in the *Subhâshitâvali* (सुभाषितावलि । ५३२) and *Suvrittatilaka* (सुवृत्ततिलक).

The third line "इहहि भुवनान्यन्ये धीराश्चतुर्दश भुञ्जते " is also quoted under *Bhartrihari* (भर्तृहरि) by Namisâdhu in his commentary on *Rudrata's Kâvyâlankâra* (रुद्रटकृत काव्यालङ्कार).

त्वं राजा वयमप्युपासितगुरुप्रज्ञाभिमानोन्नताः, ख्यातस्त्वं विभवैर्यशांसि कवयो दिक्षु प्रतन्वन्तिनः । इत्थं मानद नातिदूरमुभयोरप्यावयोरन्तरं, यद्यस्मासु पराङ्मुखोऽसि वयमप्येकान्ततो निःस्पृहाः ॥ २३ ॥

आप राजा हैं वैसे हमभी श्रीगुरुमहाराजकी उपासनासे पाई हुई प्रज्ञाशक्तिसे समन्वित हैं, आप जैसे गजाश्वादिके ऐश्वर्यसे विख्यात हैं वैसे हमारा यश भी कविजन दशों दिशाओंमें फैलाते हैं । इसलिए हे अपमान करनेवाले राजा ! आपमें और हममें कुछ विशेष अंतर नहीं है, सो यदि आप हमारा यथोचित सत्कार करनेसे मुंह मोड़ते हैं तो हमकोभी आपके आदरकी कोई वांछा नहीं है ॥ २३ ॥

Thou art a king, and we are the masters of profound learning as taught by our revered preceptors ; thou art famous by thy fortunes, whereas the fame of our good name is spread by poets throughout the world. Thus, oh proud chief, that darest insult the learned, where does lie the great difference between our respective positions, that thou turnest thy face so proudly against us, for we too are quite regardless of thy favours ?

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि । ३४७३), and under भर्तृहरि in the *Śârngadharapaddhati* (शार्ङ्गधरपद्धति । २०४).

For the point of the stanza, Cf:—

" निरीहाणामीशस्तृणमिवतिरस्कार विषयः "

(मुद्राराक्षसम् । तृतीयोङ्कः).

अभुक्तायां यस्यां क्षणमपि न यातं नृपशतै-
र्भुवस्तस्या लाभे क इव बहुमानः क्षितिभु-
जाम् । तदंशस्याप्यंशे तदवयवलेशेऽपि पत-
यो, विपादे कर्तव्ये विदधति जड़ाः प्रत्युत
मुदम् ॥ २४ ॥

शतशः राजाओंने जिस पृथ्वीको क्षणमात्रभी अभुक्त नहीं छोड़ी उस अनेक भूपालोंकी भोगी हुई भूमिका लाभ करके भूमिपालोंका इस कदर अभिमान करना सर्वथा अनुचित है, परंतु कष्टका विषय है कि इस सारी पृथ्वीके अंशांशके छोटेसे अंशके एक मात्र खंडके स्वामी भी आज दिन मूर्खताके हेतु विषाद करनेके बदले फूले अंग नहीं समाते हैं ! ॥ २४ ॥

What magnanimous chiefs can pride over the possession of this poor earth which has been continually enjoyed from its very existence by hundreds of kings that are now no more? But, alas! those who can claim only a nominal portion of a part of its part do now delight in calling themselves as kings. From this we must infer that the foolish are generally prone to be happy where, on the contrary, they ought to be sadly grieved.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 383.

Cf.—" कातरतिर्मृत्तिमेग्यार्या, गणिकायामिवक्षितौ ।
भाग्यहीनं पतिं त्यक्त्वा, रज्यते भाग्यभाजिया ॥ १४ ॥ "

(बालभारतम् । उद्योगपर्वः । १ सर्गः).

The same thought is again enlarged upon in verses 9 to 11 of the 2nd Sarga of the Udyógaparva.

At page 29 of the Notes, the learned editors of the *Subhâshitâvali* (सुभाषितावलि) remark that with the two fine verses of Bhartrihari's *Vairâgyaśataka* viz, 22 and 24 compare Emerson's poem on "*Earth.*"

मृत्पिण्डो जलरेखया वलयितः सर्वोऽप्ययं नन्वणु–रङ्गीकृत्य स एव संयुगशतै राज्ञां गणै र्भुज्यते । तद्दद्युर्ददतेऽथवा न किमपि क्षुद्रा दरिद्रा भृशं, धिग्धिक्तान्पुरुषाधमान्धनकणं वाञ्छन्ति तेभ्योऽपि ये ॥ २५ ॥

यह सारी पृथ्वी जो चारोंओर समुद्रसे घिरी हुई है निस्संदेह एक छोटीसी वस्तु है, और तिसपरभी अनेकानेक राजा शतशः संग्राम द्वारा इसको अगणित खंडों में परस्पर विभक्त करके इसका शासन कर रहे हैं। जिन राजाओंने न कुछ पहिले दिया है और न अब देते हैं वह वास्तवमें बहुत तुच्छ और दरिद्री हैं, परंतु जो नराधम इन कृपण राजाओंसे भी धन कणकी याचना करते हैं उनको तो सर्वथा धिक्कार है ॥ २५ ॥

Surrounded on all sides by water, like a small lump of mud, the entire earth is no doubt a very insignificant object in herself; besides, a number of chiefs have taken possession of her by means of a series of battles, and are thus holding their sway over her in hundreds of paltry states. It is therefore no wonder that these meanly chiefs may or may not give anything to the needy; but, fie on those wretched creatures who can ever degrade themselves by asking a particle of wealth at even the hands of such contemptible kings.

Cf.—" ब्रह्माण्डं कियदस्तु तत्र वसुधा पिण्डं किमाचक्ष्महे,
तत्राप्येकतरन्तु खण्डममितास्तस्मिन्नृपाः केचन ।
तेभ्यो दैन्य शतोपनीतविभवा दृष्टानुकम्पास्तुते,
धिङ्मूढाः स्पृहयन्ति हन्त किमपि स्वार्थेन तेभ्योपि ये ॥ "
(सुभाषित रत्नभाण्डागारः)

न नटा न विटा न गायना, न परद्रोहनिबद्ध-
बुद्धयः । नृपसद्मनि नाम के वयं, कुचभारान-
मिता न योषितः ॥ २६ ॥

राजसभामें केवल नट, विट, गायक, परद्रोही और कुचभारसे नम्रीभूत तरुणियोंकाही आदर होता है, परंतु हम तो इनमेंसे कोईभी नहीं हैं इसलिए राजसन्मानकी इच्छा करना हमारे लिए सर्वथा वृथा है ॥ २६ ॥

When we are neither professional actors, nor fools (buffoons or jesters), nor musicians, nor evil persons bent on ruining others, nor women bending down under the weight of full grown .... there is very little hope of our getting any livelihood in the courts of kings.

Cf.—(*a*) " Kings are naturally lovers of low company. "
(E. Burke.).

(*b*) " लघु जन से प्रीती जहां, रसिक नारि से काम ।
बुध नर ऐसे देश को, दूरहि से परनाम ॥ "

(रसिक कवि)

For further explanations of नट, विट &c. see our notes.

पुरा विद्वत्ताऽऽसीदुपशमवतां क्लेशहतये, गता कालेनासौ विषयसुखसिध्यै विषयिणाम् । इदानीं तु प्रेक्ष्य क्षितितलभुजः शास्त्रविमुखानहो कष्टं साऽपि प्रतिदिनमधोऽधः प्रविशति २७

बड़े ही कष्टकी बात है कि जो विद्या पूर्वकालमें शान्तचित्त महात्माओंके क्लेशनिवारणार्थ समझी जाती थी, वही विद्या समय पाकर विषयी मनुष्योंके विषयादि की सिद्धिका उपाय हुई, परंतु आजकल तो राजाओंको शास्त्रसे विमुख देखकर इस विद्वत्ताकी प्रतिदिन और भी दुर्दशा और अवनति होती चली जाती है ॥ २७ ॥

Learning had formerly been used to remove the mental *troubles* of calm and tranquil souls; but in course of time it gradually came to be employed as an instrument of securing sensual pleasures to the worldlings; however, it is a matter of great regret and shame that seeing the kings (the lords of earth as quite averse to the spread of its cause learning is daily descending to the lowest level.

Cf.—" Learning (young virgin) but few suitors knew;
The common prostitute she lately grew,
And with the spurious brood loads now the press:
Laborious effects of idleness."

(Cowley).

स जातः कोऽप्यासीन्मदनरिपुणा मूर्ध्नि ध-
वलं,कपालं यस्योच्चैर्विनिहितमलङ्कारविधये ।
नृभिः प्राणत्राणप्रवणमतिभिः कैश्चिदधुना,
नमद्भिः कः पुंसामयमतुलदर्पज्वरभरः ॥२८॥

संसारमें उसही बड़भागीका जन्म सफल है कि जि-
सके स्वच्छ कपालखंडको आभूषण बनाकर शिवजीने
अपने मस्तकपर धारण किया है। परंतु आजकल तो
केवल अपनी प्राणरक्षामें तत्पर रहकर दूसरोंके आगे
मस्तक नमन करनेवाले मनुष्यभी न मालूम किस बात
का अतिशय अभिमान किया करते हैं ? ॥ २८ ॥

The birth of that great man is indeed a memorable event in the history of the world whose white skull is ever being borne as an ornament of head by Śiva, the enemy of love ; but, now, alas ! we see that the generality of mankind are humbly bowing their heads at the feet of others for the sole satisfaction of securing a few days' living, and the realisation of this boon is looked upon as something really grand. However, we do not know that they can ever justify in the least possible degree the vain pride and conceit which they have the impudence to indulge in this disgraceful step.

The point of the stanza appears to be this :—Foolish men instead of being grieved feel a sort of pride in bowing their heads to others'

अर्थानामीशिषे त्वं वयमपि च गिरामीश्महे यावदित्थं, शूरस्त्वं वादिदर्पज्वरशमनविधावक्षयं पाटवं नः । सेवन्ते त्वां धनान्धा मतिमलहतये मामपि श्रोतुकामा, मय्यप्यास्था न चेत्त्वयि मम सुतरामेष राजन्गतोऽस्मि ॥२९॥

हे राजा! आप यदि धनके स्वामी हैं तो हमभी वाणीके स्वामी हैं, आप यदि शूर वीर हैं तो हमभी प्रतिवादियोंका दर्पज्वर नाश करनेमें पूर्ण प्रवीण हैं, आपका सेवन यदि धनांध मनुष्य करते हैं तो बुद्धिका अंधकार दूर होनेके अर्थ वेदाध्ययन करनेवाले श्रोत्रिय जन हमारीभी सेवा किया करते हैं । इसलिए हे राजा! यदि आपको हमारी कुछभी श्रद्धा नहीं है तो हमारे भी आपकी किंचिन्मात्रभी नहीं है अत एव हमभी जाते हैं ॥२९॥

If thou art the lord of riches, we are the masters of learning (speech); if thou art a great warrior, we are also powerful to suppress the feverish pride of our adversaries in a verbal contest ; if thou art served by wealthy persons, we are served by theological scholars who throng to us for the removal of their intellectual darkness ; therefore, if thou hast little regard for us we have less for thee, and thus saying, we turn our back upon thee.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3474.

For the idea of the 2nd line, cf.—"It is reckoned a great achievement to silence an opponent in disputation."

(Cowper's Letters, No. XXVIII.)

अशीमहि वयं भिक्षा—माशावासो वसीमहि।
शयीमहि महीपृष्ठे, कुर्वीमहि किमीश्वरैः॥३०॥

जब हम भिक्षाका भोजन, दिशारूप वस्त्र, और पृथ्वी का शयन अंगीकार करते हैं तो संपत्तिवानोंसे हमारा क्या प्रयोजन रहा? ॥ ३० ॥

When we live on alms, clothe our bodies with no artificial clothes but only with the ten directions of the world (*i. e.* remain naked), and sleep on the surface of mother earth, we have no concern whatever with the rich.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 4101.

. How true is it that the more we go away from this world and its pleasures the less is our affection for it! One who has nothing to do with it cares not a straw for its great worthies and wealthies. Nothing whatever can make a true recluse bow to power and wealth.

मानेम्लायिनि खण्डिते च वसुनि व्यर्थे प्रयातेऽर्थिनि, क्षीणे बंधुजने गते परिजने नष्टे शनैर्यौवने । युक्तं केवलमेतदेव सुधियां यज्जह्नुकन्यापयः—पूतग्रावगिरीन्द्रकन्दरदरीकुंजे निवासः क्वचित् ॥ ३१ ॥

मानके मलिन होने, धनके नष्ट होने, याचकोंके निराश होकरजाने, बंधुजनके क्षीण होने, परिवारके मरने और यौवनके क्रमशः चलेजानेपर मतिमानोंको केवल यही उचित है कि जान्हवीकी निर्मल जलधारासे पवित्रित हिमालयकी कंदराके किसी एकान्त लताकुंजमें जाकर निवास करें ॥ ३१ ॥

At the time when they have lost their selfrespect' squandered away their riches, no longer got the power to satisfy the requests of beggars, suffered the bereavement of their friends and family, and gradually passed away the period of youth, the only thing proper for wise men is to seek their abode somewhere in the solitary grave of a mountain cave hallowed by the Ganges waters.

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4178.

Cf.—" माने म्लानिमुपागते विगलिते भोगाकुले यौवने,
कालेन क्षपितेषु बन्धुषु शनैर्लब्धे विवेकोदये ।
विच्छिन्नावसरोपभोगलघुता मुक्त स्पृहाणां परं,
सत्यं सत्यमभाव एवहि सुखं जाने धनानामहम् ॥ "

(सुभाषितावलिः । ३३२५).

परेषां चेतांसि प्रतिदिवसमाराध्य बहुधा, प्रसादं किं नेतुं विशसि हृदय क्लेशकलिलम् । प्रसन्ने त्वय्यन्तः स्वयमुदितचिन्तामणिगुणे, विमुक्तः सङ्कल्पः किमभिलषितं पुष्यति न ते ॥ ३२ ॥

हे मन ! रातदिन दूसरोंके चित्तकी अनेक भांति आराधना करता हुवा तू किस पदार्थ की प्राप्तिके हेतु ऐसे ऐसे कष्ट सहन कररहा है ? क्योंकि तेरे अंतःकरणके प्रसन्न होजानेपर ही उस चितामणिका उदय हो सकता है कि जिसके प्रगट होनेसे संकल्प विकल्पसे विमुक्त होजानेपर तेरी कोई अभिलाषा भी अपूर्ण न रहेगी ॥ ३२ ॥

Oh my heart ! for what special reward dost thou try to please the hearts of others, and thus to subject thyself to a number of heartrending troubles ? If thou succeedest to content thy own innerself, the wondrous virtue of contentment will grow of itself into thee, which will, like a *Chintâmaṇi* (चिन्तामणि) or philosopher's stone, fulfil all thy desires without a single exception.

It is quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3410, and under *Śaṅkuka* (शंकुक) at No. 534.

Cf.—(*a*) " The source of true happiness is inherent in the heart ; he is a fool who seeks it elsewhere. "

(*b*) " Happiness depends on the mind, not on any external circumstances. " (T. Bartlett.).

(*c*) " My *conscience* is my crown ;
Contented thoughts my rest ;
My heart is happy in itself,
My *bliss* is in *my heart.* " (Robert Southwell)

(*d*) " How small, of all that human hearts endure,
That part which laws or kings can cause or cure ! Still
to ourselves in every place consigned,
Our own felicity we make or find. " (Dr. S. Johnson. Lines added to Goldsmith's Traveller.)

(*e*) " Vain, very vain, my weary search to find
That bliss which only centres in the mind. (The Traveller).

स्थितिः पुण्यारण्ये सह परिचयो हन्त हरिणैः,
फलैर्मेध्या वृत्तिः प्रतिदिवसतल्पानि दृषदः ।
इतीयं सामग्री भवति हरभक्तिं स्पृहयतां, वनं
वा गेहं वा सदृशमुपशान्तैकमनसाम् ॥३३॥

पुण्यभूमिका निवास, हरिणोंका सहवास, फल भक्षणसे अहिंसापूर्वक भरणपोषण, और प्रतिदिन नवीन पाषाण की शय्या स्वीकार करके शिवभक्तिकी लालसा रखनेवाले शान्तचित्त मनुष्योंके समक्ष वन और घर सब एक हीसे प्रतीत होते हैं ॥ ३३ ॥

Those contented persons who having subdued their sensual passions are very anxious to secure the favour of Śiva make no difference between a forest and a house ; for, they are earnestly desirous of dwelling in a hallowed desert, keeping company with deer, living upon the harmless subsistance of fruits, and sleeping every day on new beds of stones.

Cf.—(a) " सुरमन्दिर तरुमूलनिवासः, शय्या भूतलमजिनं वासः ।
सर्व परिग्रह भोगत्यागः, कस्य सुखं न करोति विरागः ।१०।"
(शङ्कराचार्यकृत मोहमुद्गरः).

(b) " कुसुमशयनं पाषाणो वा श्रियं भवनं वनं,
प्रतनुमसृणस्पर्शी वासस्त्वगप्यथ तारवी ।
सरसमशनं कुल्माषो वा धनानि तृणानि वा,
शमसुख सुधापानक्षैब्ये समं हि महात्मनाम् ॥ "
(क्षेमेन्द्रस्य मुनिमतमीमांसा)

अमीषां प्राणानां तुलितबिसिनीपत्रपयसां,
कृते किं नास्माभिर्विगलितविवेकैर्व्यवसितम् ।
यदाढ्यानामग्रे द्रविणमदनिःशङ्कमनसां, कृतं
वीतव्रीडैर्निजगुणकथापातकमपि ॥ ३४ ॥

कमलिनी पत्रस्थ जलबिन्दु के समान क्षणभंगुर प्राणोंके निमित्त अज्ञानवश होकर, द्रव्यके मदसे निःशंक चित्तवाले धनाढ्य मनुष्योंके आगे निर्लज्ज होकर निजगुण कथन करनेका महा पातक करनेवाले हम लोगोंने कौनसा अधम कर्म नहीं किया है ? ॥ ३४ ॥

What efforts have we, that have lost the sense of our own intelligence, left undone for the maintenance of our wretched lives whose condition is exactly resembling that of the drops of water resting on a lotus leaf, when we have shamelessly committed the sin of recounting our own merits before the wealthy whose hearts are hardened and fearless by possessing riches ?

It stands as 19th in the *Śântiśataka. Part. I.* (शान्तिशतकम् । १ परिच्छेदः).

For the idea of the 1st line ; *cf*:—

" नलिनीदलगत जलमति तरलम्,
तद्वज्जीवनमतिशयचपलम् । ५ । "

(शङ्कराचार्यकृत मोहमुद्गरे).

अतिक्रान्तः कालो लटभललनाभोगसुभगो,
भ्रमन्तः श्रान्ताः स्मः सुचिरमिह संसारसरणौ ।
इदानीं स्वः सिन्धोस्तटभुवि समाक्रन्दनगिरः,
सुतारैः फूत्कारैः शिवशिवशिवेति प्रतनुमः ३५॥

सुंदरस्त्रियोंके भोगविलासमें यौवन व्यतीत करचुके हैं और इस संसारपथमें भ्रमण करते करते बहुत थक गए हैं, इसलिए अब हम सुरनदी श्री गंगाजीके तटपर बैठकर पर्वत कंदराओंको प्रतिध्वनित करते हुए उच्चस्वरसे केवल शिवनामका उच्चारण करने ही की अभिलाषा रखते हैं ॥ ३५ ॥

We have passed our youth, the proper time for .... charming ladies, and we are quite tired of so long a wandering over the world's thoroughfare: now, we would, therefore, like to rest on the banks of the holy Ganges and pass our days in pronouncing the divine name of Śiva with such a distinct voice as to make the surrounding hills quite resound with it.

Cf.—(a) "यातं यौवनमधुना, वनमधुना शरणमेकमस्माकम् ।
स्फुरदुरुहारमणीनां, हा रमणीनां गतः कालः ॥ "
(शार्ङ्गधरपद्धतिः)

(b) "रसिक गया सुन्दरि सुरत, यौवन काल विलाय ।
अब सुरसरि तट पर कहो, हर हर क्यों नहिं जाय ? "
(रसिक कवि)

भ्रातः कष्टमहो महान्स नृपतिः सामन्तचक्रं
च त-त्पार्श्वे तस्य च साऽपि राजपरिषत्ता-
श्चन्द्रबिम्बाननाः । उद्रिक्तः स च राजपुत्रनिव-
हस्ते वन्दिनस्ताः कथाः, सर्वं यस्य वशा-
द्गात्स्मृतिपदं कालाय तस्मै नमः ॥ ३६ ॥

हे भाई ! कैसे कष्ट का विषय है कि हमारे देखते देखते ही वह प्रतापशाली राजा, उसके आधीन छोटे छोटे सामंत, उसकी वह राजसभा, वह विधुवदनी सुंदरियें, वह उन्मत्त राजकुमारों का समूह, वह वंदीजन और वह गोष्ठी सबके सब जिस महाबली कालके कराल पेटमें समागए हैं उसे हमारा नमस्कार है ॥ ३६ ॥

Oh brother, I cannot but sorrowfully pay my humble obeisance to that Time through whose powerful influence (1) that mighty king, (2) his feudatory chiefs, (3) his magnificient court, (4) the moon-faced charming ladies of his seraglio, (5) the proud assembly of his princes, (6) his heraldic bards, and (7) the instructive tales recited in his court, have all become a matter of history existing only in the memory of survivors!

Quoted under *Bhartrihari* in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति । ४१६४), and under *SriKamalâyudha* in the *Subhâshitâvali* (सुभाषितावलि.) at No. 3328.

Cf.—(a) " पातयति महापुरुषान्समेत्य बहूननादरेणेव ।
परिवर्तमान एकः, कालः शैलानिवानन्तः ॥ "
(हर्षचरितम् । पंचमोल्लासः).

(b) " Relentless Time, destroying power,
Which stone and brass obey,
Who giv'st to every flying hour
To work some new decay. " (Dryden).

(c) " The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour
The paths of glory lead but to the grave. "
(Gray's Elegy in a country Churchyard).

वयं येभ्यो जाताश्चिरपरिगता एव खलु ते,
समं यैः संवृद्धा स्मृतिविषयतां तेऽपि गमिताः ।
इदानीमेते स्मः प्रतिदिवसमासन्नपतना-द्गता
स्तुल्यावस्थां सिकतिलनदीतीरतरुभिः॥ २७॥

हमारे जन्मदाता माता पिता तो बहुत पहिले ही इस संसारसे विदा हो चुके हैं, जिनके साथ हम बड़े हुए हैं उनकी स्थिति भी अब केवल नाम मात्रही रह गई है, इसलिए अब हम वालूरेतके टीवोंमें वहनेवाली नदीके तटस्थ वृक्षोंके क्षणभंगुर जीवन के समान आसन्नमृत्यु होकर एक एक दिन काट रहे हैं ॥ २७ ॥

These of whom we were born are gone long since; the persons with whom we were bred and brought up are only existing in our memory; therefore, we who are daily expecting the end of our existence, are living the precarious lives of those trees which are growing on the sandy banks of a powerful stream so as to be flown down at any moment by its rushing current.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sárngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 4113.

Cf.—" गए जन्मदाता गए, सहचर मित्र विलाय ।
कितने दिन के पाहुने, अब हम रसिक बताय ॥ "
(रसिक कवि).

यत्रानेके क्वचिदपि गृहे तत्रतिष्ठत्यथैको,
यत्राप्येकस्तदनु बहवस्तत्र चान्ते न चैकः ।
इत्थं चेमौ रजनिदिवसौ दोलयन्द्वाविवाक्षौ,
कालः काल्यासह बहुकलः क्रीडति प्राणि-
शारैः ॥ ३८ ॥

जिस घरमें पहिले अनेक मनुष्य रहते थे वहां अब एकही रह गया है और जहां एकही मनुष्य था वहां बहुतसे होकर अंतमें एक भी नहीं रहा । इस प्रकार इस बहु कलाकुशल कालने अपनी प्राणप्यारी कालीके साथ प्राणीरूप सार और दिनरातरूपी पाशोंसे चौसर रच रक्खी है ॥ ३८ ॥

In the house where were formerly seen a great many persons, we can scarcely find, at present, a single soul ; but on the contrary, where there was only one there grew for a time a large number leaving out not a single survivor in the end. It is, therefore, evident that artful *Kála* (काल) or Time and his deadly paramour *Káli* (काली) or Death are playing a wonderful game of dice in which the pieces are represented by living beings, and the cubes by day and night.

Quoted under *Chandraka* (चन्द्रक) in the *Kavikanthábharana* (कविकण्ठाभरण), and anonymously in the *Kávyánuśásana* (काव्यानु-शासन).

Cf.—" As flies to wanton boys, are we to the gods,
They kill us for their sport. "
(King Lear. Act IV. Scene. I.).

तपस्यन्तः सन्तः किमधिनिवसामः सुरनदीं,
गुणोदारान्दारानुत परिचयामः सविनयम् ।
पिबामः शास्त्रौघानुत विविधकाव्यामृतरसा-
न्न विद्मः किं कुर्मः कतिपयनिमेषायुषि जने ३९॥

इस बहुतही थोड़ेसे जीवनमें हम यह नहीं जानते कि तपश्चरण करते हुए श्री गंगाजीके तटका निवास करें, या सकलगुणसंपन्न स्त्रियोंका नम्रतापूर्वक सेवन करें, अथवा नानाविध काव्यामृतरससे परिपूर्ण सच्छास्त्रोंकाही पान करें ! ॥ ३९ ॥

We do not exactly know, what we are to do in the exceedingly short space of our lives. Whether we are to take our abode on the banks of the holy Ganges and then perform the religious rites of our faith, or modestly to pass over days in the lovely society of accomplished ladies, or to drink the poetic ambrosia flowing from the various compositions of the Śâstras, is a point that cannot be solved in a definite manner by man.

Cf.—" Man has two minutes and a half to live—one to smile—one to sigh———and a half to love———for in the middle of this he dies. " (J. P. Richter).

अहौ वा हारे वा बलवति रिपौ वा सुहृदि वा,
मणौ वा लोष्टे वा कुसुमशयने वा दृषदि वा ।
तृणे वा स्त्रैणे वा मम समदृशो यान्तु दिवसाः,
सदा पुण्येऽरण्ये शिवशिवशिवेति प्रजपतः ४० ॥

सर्प और हार, बलवान शत्रु और मित्र, मणि और लौह, पुष्पशय्या और पत्थर, तृण और स्त्रीजन में समान भावसे देखते हुए मेरे जीवनके शेष दिवस किसी पवित्र वनस्थलमें शिवनामका निरंतर जप करते हुए व्यतीत हों ! ॥ ४० ॥

Looking with equal indifference upon a snake or a necklace, a powerful foe or a friend, a jewel or a piece of iron, a flowery bed or a stone, a blade of grass or a bevy of ladies, I now wish to pass the remaining days of my life in a holy forest continually meditating upon the divine name, Śiva !

Quoted under *Utpalarája* (उत्पलराज) in the *Auchityavichára-charchâ* (औचित्यविचारचर्चा), and anonymously in the *Udâharana-Chandrikâ* (उदाहरणचन्द्रिका), the *Kâvyânuśâsana* (काव्यानुशासन), the *Subhâshitâvali* (सुभाषितावलि), the *Alankâraśekhara* (अलङ्कार-शेखर) and the *Kâvyapradipa* (काव्यप्रदीप). It is ascribed to भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4102.

गंगातीरे हिमगिरिशिलाबद्धपद्मासनस्य, ब्रह्म-
ध्यानाभ्यसनविधिना योगनिद्रां गतस्य । किं
तैर्भाव्यं मम सुदिवसैर्यत्र ते निर्विशङ्काः, संप्रा-
प्स्यन्ते जरठहरिणाः शृङ्गकण्डूविनोदम्॥४१॥

श्री गंगाजीके तीरवर्ती हिमालयकी शिलापर पद्मासन लगाए हुए उन उत्तम दिवसोंका मुझको कब दर्शन होगा कि जब विधिपूर्वक ब्रह्मध्यानके अभ्याससे योगनिद्रामें सूते हुए मेरे शरीरको वृद्ध हरिण अपने शृंगाग्रभागसे निःशंक होकर खुजाने लगेंगे ! ॥ ४१ ॥

I am anxiously waiting for the approach of those happy days when I shall be sitting in a meditative posture somewhere on the Himálayan range and the banks of the sacred Ganges, practising the process of *Yōga* or mental abstraction, fully absorbed in the immediate meditation of the supreme Being, and wholly entranced into ecstatic sleep, quite incognisant of what is *passing around* me, so that the old antelopes will be gently rubbing their itching horns against my senseless body without the least apprehension of my sentient state.

The verse stands as 17th in the *Śántiśataka*. *Part. IV.* (शान्तिशतकम् । चतुर्थ परिच्छेदः).

Cf.—" कदा भिक्षाभक्तैः करकलितगङ्गाम्बुतरलैः,
शरीरं मे स्थास्यत्युपरतसमस्तेन्द्रियसुखम् ।
कदा ब्रह्माभ्यासस्थिरतनुतयारण्यविहगाः,
पतिष्यन्ति स्थाणुभ्रमहतधियः स्कन्धशिरसि "

(सुभाषितरत्नभाण्डागारः । ६३१ । ५८).

स्फुरत्स्फारज्योत्स्नाधवलिततले क्वापि पुलिने,
सुखासीनाः शान्तध्वनिषु रजनीषु द्युसरितः ।
भवाभोगोद्विग्नाः शिवशिवशिवेत्यार्तवचसः,
कदास्यामानन्दोद्गमबहुलबाष्पाकुलदृशः ॥ ४२ ॥

निर्मल चंद्रमा की चांदनीसे धवलित श्री गंगाजीके तटपर निःशब्द रात्रिके समय सुखपूर्वक बैठे हुए सांसारिक विषयोंके अतिशय भोगविलाससे दुःखित होकर "शिव" "शिव" इत्यादि आर्तवचनोंका उच्चारण करते हुए आनंदके प्रबल प्रवाहसे उत्पन्न हुई अश्रुधारासे हम अपने नेत्रोंका कब सिंचन करेंगे ? ॥ ४२ ॥

Reclining at ease and comfort in the stillness of night somewhere on a sandy beech of the sacred Ganges all whitened with the clear and *refulgent* light of the moon, when shall we, being hard pressed by worldly misfortunes, be ever able to utter the holy name of Śiva when our eyes will all be closed with the copious flow of joyful tears ?

Cf.—" गङ्गातीरकृतोटजस्य नियमक्षामस्य शान्तात्मनो,
नीवारप्रसृतिंपचस्य दधतो मेध्यां त्वचं तार्क्षीम् ।
दर्भप्रस्तरशायिनः शिव शिवेत्याक्रन्दतः प्रत्यहं,
भस्मस्नानकृतः कदा मम मनो निर्वाण मभ्येष्यति ॥ "

(सुभाषितावलिः).

आशा नाम नदी मनोरथजला तृष्णातरङ्ग-कुला, रागग्राहवती वितर्कविहगा धैर्यद्रुमध्वंसिनी । मोहावर्तसुदुस्तरातिगहना प्रोत्तुङ्ग-चिन्तातटी, तस्याः पारगता विशुद्धमनसो नन्दन्ति योगीश्वराः ॥ ४३ ॥

मनोरथरूपी जलसे पूर्ण, तृष्णा की तरंगोंसे व्याकुल, अनुरागरूपी ग्राहादिसे भरीहुई, कुतर्कमय पक्षियोंसे अधिष्ठित, धैर्यरूपी वृक्षोंका ध्वंस करनेवाली, मोहरूप भँवरों के कारण दुस्तर, अत्यंत चितारूपी ऊंचे तटवाली, महागंभीर, आशारूपी नदी का तरण करके शुद्धान्तःकरणवाले योगीश्वरही सच्चे सुखका अनुभव कर सकते हैं ४३॥

The River of Hope having Desire for its water' Greed for agitating waves, Passion for its sharks, Sceptic reasonings for birds, Patience for the tottering trees on its sides, and worldly Cares and Anxities for its lofty banks, is very difficult to be crossed on account of its fatal whirlpool of Illusion. Those pure-minded *Yôgis* who have swum over to the opposite bank of this mighty stream are therefore leading a safe and happy life.

The verse stands as 26th in the *Sântiśataka. Part. IV.* (शान्तिशतकम् । ४ परिच्छेदः). It is quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4103.

Cf.—" A contented mind is the greatest blessing a man can enjoy in this world ; and if in the present life his happiness arises from the subduing of his desires, it will arise in the next from the gratification of them." (Addison).

आसंसारं त्रिभुवनमिदं चिन्वतां तात ताहङ्,
नैवास्माकं नयनपदवीं श्रोत्रवर्त्मागतो वा ।
योऽयं धत्ते विषयकरिणीगाढरूढाभिमान–क्षी-
बस्यान्तःकरणकरिणः संयमालानलीलाम्॥४४॥

हे मित्र! सारी त्रिलोकीमें ढूंढते ढूंढते ऐसे महानुभा-व का न तो दर्शन किया है और न नामही सुना है कि जो सांसारिक विषयरूप हथणीसे परिपूर्ण आसक्त हुए अपने मदोन्मत्त अंतःकरणरूप हाथीको संयमरूप खूंटेसे बंधा रख सके ॥ ४४ ॥

Oh friend, though I have been searching very carefully throughout the length and breadth of the three worlds I have not yet seen or heard a single person who is able to keep the furious bull-elephant of his own heart firmly tied to the post of self-control, notwithstanding the maddening intensity of his ardent passion for the beloved cow of sensual objects!

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4105.

Cf.—" यदाऽसौ दुर्वारः प्रसरति मदश्चित्तकरिण-
स्तदा तस्योद्दामप्रसररसरुद्धैर्व्यवसितैः ।
क तद्धैर्यालानं क च निजकुलाचारनिगडः,
क सा लज्जारज्जुः क विनयकठोराङ्कुशमपि । २२ । "

(शान्तिशतकम् । १).

महादेवो देवः सरिदपि च सैवामरसरि–द्गुहा-
एवागारं वसनमपि ता एव हरितः। सुहृद्वा
कालोऽयं व्रतमिदमदैन्यव्रतमिदं, कियद्वा
वक्ष्यामो वटविटप एवास्तु दयिता ॥ ४९ ॥

बहुत कथनसे क्या प्रयोजन है विरक्त मनुष्यों के लिए केवल महादेव ही देवता हैं, सुरनदी गंगाजी ही एक मात्र नदी है, पर्वत कंदरा ही एक मात्र घर है, दशों दिशा ही एक मात्र वस्त्र हैं, काल ही एक मात्र मित्र है, दूसरों के आगे दीनता न करना ही एक मात्र व्रत है और वटवृक्ष ही एक मात्र प्राणप्यारी भार्या है ॥ ४९ ॥

What more can we say than to assert that one who wishes the emancipation of his soul must consider (1) Mahâdeva, to be his only god, (2) the Ganges, as his holy river, (3) a rocky cave, his only home, (4) the ten points of the compass, his only clothing, (5) Time, his only friend, (6) freedom from humiliation, his only vow, and (7) a *Vata* tree (banyan), his only wife ?

The canon herein laid down only applies to the case of Yôgis or hermits. Though the poet does not mention that in the text he must, in writing it, have in mind the life of a saintly ascetic. The life of a *Grihastha* (गृहस्थ) or householder is guided by rules entirely different from the above.

ये वर्द्धन्ते धनपतिपुरः प्रार्थनादुःखभाजो, ये चाल्पत्वं दधति विषयाक्षेपपर्यस्तबुद्धेः । तेषामन्तःस्फुरितहसितं वासराणां स्मरेयं, ध्यानच्छेदे शिखरिकुहरग्रावशय्यानिषण्णः ॥४६॥

जो दिवस धनाढ्य मनुष्यों के आगे याचनाके भंगसे उत्पन्न हुए दुःखके हेतु बहुत बड़े बड़े, और विषयवासना के विलासमें मदान्ध होनेके कारण अत्यंत छोटे, प्रतीत होते हैं उन सबका पर्वतकंदरा की शिलारूप शय्यापर सोता हुवा मैं. ध्यानावस्थासे विश्राम पाकर, आंतरिक उपहासके साथ किस अवसरपर स्मरण कर सकूंगा वही चिंतमन कर रहा हूं ॥ ४६ ॥

When shall the days which seem to be lengthened when one is compelled to suffer the pang of asking alms at the hands of wealthy people, or which appear to be much shortened when his intellectual faculty is quite disordered and blunt through incessant enjoyment of sensual pleasures, be recollected with a hearty smile, in the intervals of my mental meditation when I am inclining at ease on the rocky couch of a mountain valley ?

In obedience to the teachings of the Hindu *Śâstras* every man must renounce the world and take himself to forest in his old age. This being the ultimate aim of all good Hindus, the poet here depicts the noble thought of a pious person who though discharging the duties of a householder never forgets his future end to give up the world and contemplate his Maker in seclusion.

विद्यानाधिगता कलङ्करहिता वित्तं च नोपार्जितं, शुश्रूषापि समाहितेन मनसा पित्रो र्न संपादिता । आलोलायतलोचना युवतयः स्वप्नेऽपि नालिङ्गिताः, कालोऽयं परपिण्डलोलुपतया काकैरिव प्रेरितः ॥ ४७ ॥

न तो निष्कलंक विद्याही का अध्ययन किया और न द्रव्योपार्जनही किया, तथा न तो एकचित्त होकर माता पिता की शुश्रूषा की और न चंचल और विशाल नेत्रवाली युवतियों का कभी स्वप्नमें भी आलिंगन किया, किंतु सच पूछिए तो काककी भांति परपिंडदानसे अपना पेटपालन करते हुए हमने हमारे बहुमूल्य जीवन को वृथा ही व्यतीत किया है ॥ ४७ ॥

We have acquired neither spotless knowledge nor money, nor performed with concentrated attention proper services to our parents, nor have we ever.............(not even in a dream) the handsome person of youthful ladies with large and fickle eyes ; but alas ! we have idly passed away our valuable time in the covetous desire of supporting ourselves, like miserable crows, on the alms of others !

Cf.—" तेरे यौवन मांहि नारि निजका बिम्बौष्ठ जो ना पिया,
सेवा से गुरुदेव तात जननी सन्तुष्ट जो ना किया,
विद्या और पदी न वित्त सुख से खाया कमाया दिया,
ऐसा जन्म वृथा बिता रसिक हे तूने बता क्या किया ? "
(रसिक कवि)

वितीर्णे सर्वस्वे तरुणकरुणापूर्णहृदयाः, स्मरन्तः संसारे विगुणपरिणामा विधिगतीः । वयं पुण्येऽरण्ये परिणतशरच्चन्द्रकिरणै-स्त्रियामां नेष्यामो हरचरणचित्तैकशरणाः ॥ ४८ ॥

सर्वस्वका दान करके तरुण करुणासे परिपूर्ण हृदय होकर संसारकी विपरीत गति का स्मरण करते हुए और श्री शिवजी के चरणकमलों की शरण लेकर किसी पवित्र वन के बीचमें निवास करते हुए शरदऋतुके पूर्ण चंद्रमा की चांदनीसे प्रकाशित रात्रियें हम कब व्यतीत करेंगे ? ॥ ४८ ॥

After charitably giving away with a compassionate heart, the last particle of our possessions, and thinking the worldly objects as productive of no ultimate good, we are anxious to pass the pleasant moonlit nights of autumn in the midst of some holy forest, and abandon ourselves to the concentrated worship of the sacred feet of Śiva, the only shelter from the cares and anxities of the world !

The footnote appended to stanza 46 may also be appropriately read in connection with this śloka. We may add that before renouncing the world a man has to give away in charity all his property to the poor and needy so that he may not be any way troubled of its thoughts.

वयमिह परितुष्टा वल्कलैस्त्वं च लक्ष्म्या, सम इह परितोषो निर्विशेषो विशेषः । सतु भवति दरिद्रो यस्य तृष्णा विशाला, मनसि च परितुष्टे कोर्थवान्को दरिद्रः ॥ ४९ ॥

हम तो केवल वल्कलसे संतुष्ट हो जाते हैं और तुम धनसे होते हो, परंतु संतुष्ट हो जानेमें दोनों ही समान हैं और तब हम दोनोंमें किसी प्रकारका अंतर नहीं रहता, क्योंकि जिसकी तृष्णा विशाल है वही मनुष्य दरिद्री है, किसलिए कि मनके संतुष्ट होजानेपर न तो कोई धनाढ्य है और न दरिद्री है ॥ ४९ ॥

Oh king! when we are content with barks of trees, and you with riches, there is no difference between us, as regards our mental contentment; for one whose wishes are unlimited is, no doubt, poor; but, when the mind is content in itself no one can be called rich or poor.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि।३४७५) and the *Rasaratnahâra* (रसरत्नहार). Ascribed to भर्तृहरि in the शार्ङ्गधरपद्धति (३०८)।

Cf.—(*a*) "को वा दरिद्रो हि विशाल तृष्णः,
श्रीमांश्च को यस्य समस्त तोषः ५।"
शङ्कराचार्यकृत प्रश्नोत्तरमाला).

(*b*) "सर्वाः सम्पत्तयस्तस्य, सन्तुष्टं यस्य मानसम्"।
(हितोपदेशः I. १०९).

(*c*) "तृष्णाया चेत्परित्यक्तो, को दरिद्रः क ईश्वरः।"
(हितोपदेशः १. १४७).

यदेतत्स्वच्छन्दं विहरणमकार्पण्यमशनं, सहार्यैः संवासः श्रुतमुपशमैकव्रतफलम् । मनो मन्दस्पन्दं बहिरपि चिरस्यापि विमृशन्न जाने कस्यैषा परिणतिरुदारस्य तपसः ॥५०॥

स्वच्छंदतापूर्वक विहार, दीनता रहित भोजन, सत्पुरुषोंका सहवास, चित्त की शांति उत्पन्न करनेवाली विद्या और बाहिरी (सांसारिक) विषयोंमें मंदगति रखनेवाला मन, कौनसे महा तपश्चरण करनेसे मनुष्य को प्राप्त होते हैं सो बहुत विचार करने पर भी हम नहीं कह सकते ॥ ५० ॥

Though pondering over the subject for a long time, I cannot yet understand, for what great religious devotion or hard penance a man is granted the following blessings :–(1) freedom in going from one place to another ; (2) sumptuous supply of food without the degradation of asking alms ; (3) company of the good ; and (4) acquirement of that learning which is conducive to the tranquility of mind whose motion is quite tardy as regards its objective (external) pursuits ?

Cf.—" विन मांगे भोजन वसन, सङ्गति साधु महान ।
शान्ति हृदय सन्तोप मन, रसिक सुकृत फल जान ॥ "

पाणिः पात्रं पवित्रं भ्रमणपरिगतं भैक्ष्यम-
क्षय्यमन्नं, विस्तीर्णं वस्त्रमाशादशकमपमलं
तल्पमस्वल्पमुर्वी । येषां निःसङ्गताङ्गीकरण-
परिणतिः स्वात्मसंतोषिणस्ते, धन्याः संन्य-
स्तदैन्यव्यतिकरनिकराः कर्मनिर्मूलयन्ति ५१॥

जिन महात्माओंके समक्ष अपने हाथही पवित्र पात्र, द्वार द्वार भटक कर मांगीहुई भिक्षाही अटूट अन्न, दशों दिशाही विस्तृत वस्त्र और यह अखिल पृथ्वी ही निर्मल शय्या का काम देते हैं, तथा वैराग्यको स्वीकार करना ही जिनका मुख्य मनोरथ है, निजात्माके वीच जिनका संतोष है, और दैन्यरूप व्यसनोंका जिन्होंने परित्याग किया है वही महानुभाव शुभाशुभ कर्मोंका निर्मूल कर सकते हैं और वही धन्य हैं ॥ ५१ ॥

Those persons who have determined to put an end to their actions (*i. e.* who have entirely effaced from their minds the notion of good or bad) by considering their palms as sacred vessels, eating the plentiful supply of alms obtained by their continued wanderings, taking the ten expansive quarters of the globe as their neat clothing, and lying down upon the bed of extensive earth; those who have secured true mental contentment by thinking the attainment of worldly indifference as the ultimate end of their life; and those who have given up the various ways of degrading themselves before others, are indeed deserving of all praise and honour.

The verse is same as śloka 7 in the *Śāntiśataka. Part. IV.* (शान्तिशतकम् । ४ परिच्छेदः).

For the idea conveyed by " पाणिः पात्रं " Prof. Tawney says that, seeing a little boy drinking water out of his hand Diogenes threw away his cup, declaring it superfluous.

दुराराध्यः स्वामी तुरगचलचित्ताः क्षितिभुजो,
वयं तु स्थूलेच्छा महति च पदे बद्धमनसः ।
जरा देहं मृत्युर्हरति सकलं जीवितमिदं,
सखे नान्यच्छ्रेयो जगति विदुषोऽन्यत्र तपसः५२

चक्रवर्ती महाराजाओंका प्रसन्न करना असंभव है, अन्यान्य भूपालोंका चित्त घोड़ेके समान चंचल होता है और हमारा मनोरथ बहुत बड़ा है क्योंकि संसारके सर्वोत्तम पदका लाभ करनाही हमारा हार्दिक उद्देश्य है, और यह वृद्धावस्था हमारी देहका नाश किए देती है और मृत्यु तो हमारे सर्वस्व जीवनकाही हरण कर लेती है । इसलिए हे मित्र ! विद्वान मनुष्यके लिए इस जगतमें तपश्चरण करनेके सिवाय कल्याणकारक कर्म दूसरा कोई नहीं है ॥ ५२ ॥

To secure the favour of our lord is a hard and difficult task, and to please the minds of kings which are as unsteady as horses is also impossible; whereas our ambitions are high, and our minds are bent on attaining to the supreme end (i. e. salvation); the body is old and worn out and death is depriving us of our entire existence ; it is, therefore, true that a wise man can look up for no other good in this world except the performance of virtuous actions and penance.

The word तपस् here means either moral virtue or meditation connected with the practice of personal self-denial or bodily mortification.

भोगा मेघवितानमध्यविलसत्सौदामिनीचञ्चला, आयुर्वायुविघट्टिताभ्रपटलीलीनाम्बुवद्भङ्गुरम् । लोला यौवनलालसा तनुभृता मित्याकलय्य द्रुतं, योगे धैर्यसमाधिसिद्धिसुलभे बुद्धिं विदध्वं बुधाः ॥ ५३ ॥

संसारके विषयभोग सबही मेघ समूहके मध्यवर्ती प्रकाश करनेवाली विजलीके समान चंचल हैं, मनुष्य की अवस्था वायुके झखोरेसे बखेरे हुए मेघपटलकी वृष्टि के समान अस्थिर है, और ऐसेही यौवनसुखकी लालसा भी अत्यंत चपल है । इसलिए इन सब बातोंका विचार करके हे पंडितजनो ! तुमको उचित है कि धैर्यपूर्वक मनकी एकाग्रताकी सिद्धिसे सुसिद्धयोगके साधनमें अपना मन लगावो ॥ ५३ ॥

Worldly pleasures are as unsteady as the flash of lightning appearing in the midst of a clouded sky; life is as transient as rain drops falling down from a group of clouds scattered in various directions by the force of wind; and the aspirations of youth are also extremely frail and fickle. I would, therefore, implore the learned that they must consider all mundane objects as quite transitory and consequently set their minds to the practice of *Yoga* the attainment of which is quite easy through patient concentration of mind.

Cf.—" भोगास्तुङ्गतरङ्गभङ्गचपलाः प्राणाः क्षणध्वंसिनः,
स्तोकान्येव दिनानि यौवनसुखं स्फूर्तिः क्रियासु स्थिता ।
तत्संसारमसारमेव निखिलं बुद्धा बुधा बोधका,
लोकानुग्रहपेशलेन मनसा योगः समाधीयताम् ॥ "
(सुभाषितरत्नभाण्डागारः ६३९ । १८८)

पुण्ये ग्रामे वने वा महति सितपटच्छन्नपालीं कपालीं--मादाय न्यायगर्भद्विजहुतहुतभुग्धूमधूम्रोपकण्ठम् । द्वारं द्वारं प्रवृत्तो वरमुदरदरीपूरणाय क्षुधार्तो, मानी प्राणी स धन्यो न पुनरनुदिनं तुल्यकुल्येषु दीनः ॥ ५४ ॥

प्रतिदिन अपने समान कुलवाले मनुष्योंके सामने दीनतापूर्वक अपने जीवनका निर्वाहकरनेकी अपेक्षा मनस्वी जनकेलिए क्षुधातुर होकर किसी पवित्र ग्राम अथवा गहन वनके बीचमें स्वच्छ वस्त्रसे ढके हुए कपालखंडको हाथमें लिए इस पेट पापीके भरण पोषणके निमित्त वेदपाठी ब्राह्मणोंके किए हुए हवनसे उठी हुई धूम्रसे व्याकुल हुए द्वार द्वार पर भिक्षार्थ भ्रमण करनाही सर्वथा श्रेष्ठ है ॥५४॥

Going from door to door to the houses of learned Brahmans which are altogether hidden from his sight on account of the clouds of smoke rising from their sacrificial fires, and begging alms for the satisfaction of his hungry stomach, in the midst of a charitable village or a lonely forest, and holding a broken neck of an earthen-pot in his hands, covered with a clean cloth, is justly to be preferred to the dragging on of a penurious and humble life among his relatives by one who has the least spark of self-respect in him.

Quoted unde *Dipaka* (दीपक) in the *Auchityavichâracharchâ* (औचित्यविचारचर्चा), and under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 254.

Cf.—(*a*) " वरमसिधारातरुतलवासो, वरमिह भिक्षा वरमुपवासः ।
वरमपि घोरे नरके पतनं, नच धनगर्वित बान्धवशरणम् ९॥"
(कविभट्टस्य पद्यसंग्रहः).

(*b*) " वरं वनं व्याघ्रगजेन्द्रसेवितं, द्रुमालयं पत्रफलाम्बुभोजनम् ।
तृणानिशय्या वसनं च वल्कलं, न बन्धुमध्ये धनहीनजीवितं १४"
(वररुचेर्नीतिरत्ने).

(*c*) " वरं हि मानिनो मृत्युर्न दैन्यं स्वजनाग्रतः ॥२२॥"
(कथासरित्सागरः । लावाणकलम्बकः । ५ तरङ्गः).

चाण्डालः किमयं द्विजातिरथवा शूद्रोऽथ किं तापसः, किं वा तत्वविवेकपेशलमतिर्योगीश्वरः कोऽपि किम् । इत्युत्पन्नविकल्पजल्पमुखरैः संभाष्यमाणा जनै-र्न क्रुद्धाः पथि नैव तुष्टमनसो यान्ति स्वयं योगिनः ॥ ५९ ॥

"यह चांडाल है अथवा द्विजाति है, या शूद्र है या तपस्वी है, या कोई तत्वज्ञानी योगीश्वर है," इत्यादि सर्वसाधारणके विकल्प वचनोंका श्रवण करते हुए योगीराज न तो क्रुद्ध होते हैं और न संतुष्ट होते हैं, परंतु स्वच्छंदतापूर्वक अपने मार्गमें गमन करते चले जाते हैं॥५५॥

"Is he a *Chândâla* (चाण्डाल or outcast), or a twice-born, or a Shûdra, or a hermit, or some great Yogi who has renounced the world and sought real spiritual Truth ?" Without paying the least heed to the aforesaid remarks of the general public, the Yogis are quite satisfied with the path they have undertaken, and accordingly they are neither pleased nor offended at the insulting comments of the masses.

Cf.—" रथ्यान्तश्चरतस्तथा धृतरजःकन्थालवस्याध्वगैः,
सत्रासं च सकौतुकं च सदयं दृष्टस्य तैर्नागरैः ।
निर्व्याजीकृतचित्सुधारसमुदा निद्रायमाणस्य मे,
निःशङ्कं करटः कदा करपुटी भिक्षां विलुण्ठिष्यति ॥ "
(शान्तिशतकम् । ४ परिच्छेदः । १९).

सखे धन्याः केचित्त्रुटितभवबन्धव्यतिकरा, व-
नान्ते चिन्तान्तर्विषमविषयाशीविषगताः ।
शरच्चन्द्रज्योत्स्नाधवलगगनाभोगसुभगां, नय-
न्ते ये रात्रिं सुकृतचयचित्तैकशरणाः ॥५६॥

हे मित्र ! अंतःकरणके मध्यस्थ विषम विषयादिरूप सर्पोंसे रहित, और संसारके बंधनका संबंध तोड़नेवाले, गहन वनमें बैठेहुए सुकृतसंचय करनेमें दत्तचित्त होकर जो मनुष्य शरदऋतुके चंद्रमा की चांदनीसे प्रकाशमान रात्रिको व्यतीत करते हैं वह निस्संदेह बड़े बड़भागी हैं ॥ ५६ ॥

Oh friend, those persons are indeed very blessed who, having broken asunder the worldly ties, have completely rooted out from their minds the venom of poisonous snakes of sensual enjoyments, and are thus enabled to pass the pleasant moonlit nights of autumn in the midst of a lovely forest with the sole intention of performing a series of virtuous deeds !

Cf.—"ते धन्याः पुण्य भाजस्ते, तैस्तीर्णः क्लेशसागरः ।
जगत्संमोह जननी, यै राशाशीविषी जिता ॥ "

(सुभाषितरत्नभाण्डागारः । १०९ । ९).

एतस्माद्विरमेन्द्रियार्थगहनादायासदादाशु च,
श्रेयोमार्गमशेषदुःखशमनव्यापारदक्षं क्षणम् ।
शान्तिं भावमुपैहि संत्यज निजां कल्लोललो-
लां मतिं, भूयो मा भज भङ्गुरां भवरतिं चेतः
प्रसीदाधुना ॥ ५७ ॥

हे चित्त ! दुःख देनेवाले इस विषय भोगरूप गहन वनका शीघ्र परित्याग कर, सारे दुःखोंका शमन करनेमें समर्थ कल्याणकारक शांतभावका अवलंबन कर, जलके बुदबुदेके समान चंचलबुद्धिका परित्याग कर और नाशमान संसारमें अनुराग मत कर, क्योंकि ऐसा करनेहीमें तेरा पूर्ण कल्याण है ॥ ५७ ॥

Oh my heart, thou must now forsake the troublous and dangerous forest of sensual enjoyments, and soon betake thyself to the path of all good which can instantly chase away the entire host of miseries; be quiet and give up thy billowy and unsteady motion; do not attach thyself to the perishable pleasures of the world; and seek everlasting contentment and bliss within thy ownself.

Cs.—" गन्धाढ्यां नवमल्लिकां मधुकरस्त्यक्त्वा गतो यूथिकां,
तां दृष्ट्वाशु गतः स चन्दनवनं पश्चात्सरोजं गतः ।
बद्धस्तत्र निशाकरेण सहसा रोदित्यसौ मन्दधीः,
सन्तोषेण विना पराभवपदं, प्राप्नोति सर्वोजनः ॥ १९ ॥"
(सुभाषितरत्नभाण्डागारम् । १०९).

पुण्यैर्मूलफलैः प्रिये प्रणयिनि प्रीतिं कुरुष्वाधुना, भूशय्या नववल्कलैरकरणैरुत्तिष्ठ यामो वनम् । क्षुद्राणामविवेकमूढमनसां यत्रेश्वराणां सदा, चित्तव्याध्यविवेकविह्वलगिरां नामापि न श्रूयते ॥ ९८ ॥

हे प्रिये ! पवित्र कंदमूल फल, अकृत्रिम भूशय्या और नवीन वल्कलोंमें अनुराग कर, क्योंकि अब हमको यहां से उठकर उस वनमें प्रस्थान करना उचित है कि जहां पर अज्ञानांधचित्तवृत्ति धारण करनेवाले, क्षुद्र, धनाढ्य, अविवेकी, और मनोविकारके हेतु विह्वल वचनवाले दुष्ट पुरुषोंका नामभी नहीं सुना जाता ॥ ९८ ॥

Oh my beloved, you should learn to live upon nice fruits and roots, sleep upon the bed of bare earth, and clothe the body with new barks of trees; get up now and let us go to that forest where the wealthy persons whose minds are stupified by impudence and whose words are always faltering through mental derangement, are never to be heard again, not even in name!

When one gets accustomed to a simple, inexpensive and easy life of a forest it is but natural that he should look down very contemptuously upon the unjustifiable treatment which poor people generally receive at the hands of their unkind wealthy brethren.

मोहं मार्जयतामुपार्जय रतिं चन्द्रार्धचूडामणौ, चेतः स्वर्गतरङ्गिणीतटभुवामासङ्गमङ्गीकुरु । को वा वीचिषु बुद्बुदेषु च तडिल्लेखासु च स्त्रीषु च, ज्वालाग्रेषु च पन्नगेषु च सरिद्वेगेषु च प्रत्ययः ॥ ५९ ॥

हे चित्त ! मोहका मार्जन कर, द्वितीयाके चंद्रमाको चूडामणिमें धारण करनेवाले शिवजीके चरणारविंदमें अनुरक्त हो, और सुरनदी गंगाके तटका निवास स्वीकार कर । क्योंकि जलकी तरंग बुदबुदे, बिजली, स्त्रीजन, अग्निशिखा, सर्प और नदीप्रवाहमें विश्वास करना सर्वथा अनुचित है ॥ ५९ ॥

Oh my heart, thou must efface the trace of all affection (or delusion), give thyself to the meditation of Śiva, and soon betake thyself to the heavenly river (*i. e.* Ganges); for, no faith (trust) can justly be put into waves, bubbles, lightning flashes, women, flames, snakes and rushing streams !

Cf.—" शम्भू के चरणारविन्द चितसे, सच्चे खरे शुद्ध से,
ध्याता क्यों न गँवार प्यार करके संसार निःसार है ।
माया मोहं सुभोग रोग अतिही काया न जाया रहे,
नारी सर्प समान जान घर में भूला भरोसे कहा ? "

(रसिक कवि).

अग्रे गीतं सरसकवयः पार्श्वतो दाक्षिणात्याः,
पृष्ठे लीलावलयरणितं चामरग्राहिणीनाम्।
यद्यस्त्येवं कुरु भरवसास्वादने लम्पटत्वं, नो-
चेच्चेतः प्रविश सहसा निर्विकल्पे समाधौ॥६०॥

हे चित्त! यदि तुमको अपने अग्रभागमें नाना प्रकार के गान, दोनों पार्श्वमें दक्षिण देशके सरस कवीश्वर, और पृष्ठदेशमें चमर करनेवाली लीलावती स्त्रियोंके कंकणका कलरव, अनुभव करनेका सौभाग्य प्राप्त है, तो भलेही संसारके विषयभोगादिमें आसक्त हो, परंतु यदि तू पूर्वोक्त सुखोंसे वंचित है तो एकाग्रबुद्धिसे समाधिका अवलंबन करनेमें कुछभी विलंब मत करे ॥ ६० ॥

In case you can afford to hear sweet and agreeable songs in your front, melodious verses of the Dekkan poets on your sides and the charming tinkling of bracelets worn by graceful ladies fanning your back with beautiful *Chowries*, you are quite justified in devoting yourself to the enjoyment of the world; but when you cannot command the aforesaid pleasures you must not make the least delay in giving yourself to *Samádhi* or absolute meditation of the Supreme Being.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3467, and under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4176.

When in the *Zenâná*, princes are, no doubt, fanned, when necessary, by maidservants.

विरमत बुधा योषित्संगात्सुखात्क्षणभङ्गुरा-
त्कुरुत करुणामैत्रीप्रज्ञावधूजनसंगमम् । न
खलु नरके हाराक्रान्तं घनस्तनमण्डलं, शरण
मथवा श्रोणीबिम्बं रणन्मणिमेखलम् ॥६१॥

हे पंडित जनो ! आप सब क्षणभंगुर स्त्री सेवनादि संसारसुखसे विरक्त हों, करुणा, मैत्री और प्रज्ञारूपी कान्ताका सेवन करो, क्योंकि चंद्रहारादिसे शोभित कुचयुगल और मणिमेखलासे शब्दायमान स्त्रियों के कटिभाग नरकयातनासे तुम्हारी रक्षा कदापि नहीं करसकेंगे ॥ ६१ ॥

Oh ye sages, you must cease to love the momentary pleasures resulting from your attachment to women, and cultivate the friendship of universal compassion and knowledge as if they were your loving wives : for. the thickset .... adorned with beautiful necklaces, and the rounded .... sounding with the tinkling bells of waistgirdles would be quite powerless to protect you against the hideous punishments of hell.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3385.

Cf.—(*a*) " कृतश्मश्रारविन्दं कृतदधरमधु क्वायतारते कटाक्षाः,
कालापाः कोमलास्ते क्वचमदनधनुर्भङ्गुरो भ्रूविलासः ।
इत्थं खट्वाङ्गकोटौ प्रकटितदशनं मंजुगुञ्जत्समीरं,
रागान्धानामिवोच्चैरुपहसित महामोहजालं कपालम् ॥२७॥"
(शान्तिशतकम् । १ परिच्छेदः).

(*b*) " सेवध्वं विबुधास्तमन्धकरिपुं माक्लिष्ट कष्टं श्रुते,
यस्मादत्र परत्र च त्रिजगति त्राता स एकः शिवः ।
आयाते नियतेर्वशादविरले कालात्करालाद्भये,
कुत्र व्याकरणं क्वतर्ककलहः कुत्रापि काव्यश्रमः ॥ "
(सुभाषितावलिः)

मातर्लक्ष्मि भजस्व कंचिदपरं मत्कांक्षिणी-
मास्मभू-भोगेभ्यः स्पृहयालवो नहि वयं का
निस्पृहाणामसि । सद्यः स्यूतपलाशपत्रपुटि-
कापात्रे पवित्रीकृते, भिक्षासक्तुभिरेव संप्रति
वयं वृत्तिं समीहामहे ॥ ६२ ॥

हे लक्ष्मी माता ! तुम अब किसी दूसरेका आश्रय लो और हमारे भोगविलास की लालसा कदापि मत करो । क्योंकि हमको तो भोगादि की इच्छा नहीं और विरक्त मनुष्योंसे तुमको कुछ प्रयोजन नहीं । हम तो आजकल केवल तुरंतके तोड़े हुए पवित्र पलाशके पत्रों का पात्र बनाकर भिक्षान्नकी याचनासे अपने जीवनका निर्वाह करनेके अभिलाषी हैं ॥ ६२ ॥

Oh mother wealth ! you must go to some one else without entertaining the least hope of ever winning my resolute heart ; because I have no attachment for mundane pleasures and you are quite worthless in the eyes of those who have renounced the world. The only desire I have now left in me is to lead the life of a religious mendicant begging my simple dole of barley meal into the sanctified vessel of *Palásha* (पलाश) leaves just plucked from their parent stem, and folded together in a convenient form.

The stanza is same as śloka 11 in the *Śântiśataka*, *Part. IV.* (शान्तिशतकम् । ४ परिच्छेदः).

For the first line, Cf.—

" अन्यं कंचिदुपाश्रयस्व पुरुषं भोगेन्दुवं सम्पदः ।"

(भर्तृहरि निर्वेद).

यूयं वयं वयं यूय मित्यासीन्मति रावयोः ।
किं जात मधुना मित्र, यूयं यूयं वयं वयम्॥६३

हे मित्र ! पूर्वकालमें हम आपमें और आप हममें किसी प्रकारका भेदभाव नहीं देखते थे, परंतु वैराग्य-भावके उत्पन्न होनेपर अब आप आपही हो और हम हम ही हैं ॥ ६३ ॥

You seemed to me as myself; so was I to you like yourself. Thus we used to look upon each other in days gone by. What change, oh friend, has happened since then, that now you are you and I am I (literally, we are we).

PURPORT.

Formerly we used to think of no particular distinction existing between us; but some imperceptible change has recently occurred that now we are led to consider ourselves as two distinct entities quite different from one another.

The stanza would have been much clear had the poet used the singular number for the first and second persons throughout it.

बाले लीलामुकुलितममी मन्थरादृष्टिपाताः,
किं क्षिप्यन्ते विरम विरम व्यर्थ एषः श्रमस्ते ।
संप्रत्यन्ये वयमुपरते बाल्यमास्था वनान्ते,
क्षीणो मोहस्तृणमिव जगज्जालमालोकयामः ॥ ६४ ॥

हे तरुणी स्त्री ! हावभावसे मुकुलित नेत्रों के मंदगति कटाक्ष अब हमपर क्यों चलाती हो ? इस वृथा परिश्रमसे निवृत्त हो, क्योंकि अब हमारी यौवनावस्था व्यतीत होगई और मोह क्षीण होगया है । इसलिए अब हम वह नहीं हैं किंतु और ही होगए हैं कि, इस सारे जगत्के जंजालको तृणके समान देखने लगे हैं ॥ ६४ ॥

Oh young lady! why art thou so uselessly wasting away thy languid and graceful glances upon us? You may better withdraw from your fruitless task; for, we are not the same fond persons of our youth inasmuch as having passed the spring of our life we have now taken our residence in a lonely forest and abjured all affections for worldly pleasures on which we consequently look down as mere empty snares as worthless as straw!

Cf.—(a) "किं लीलाक्षि कटाक्षलम्पटतया किं स्तम्भजम्भादिभिः,
किम्प्रत्यङ्ग निदर्शनोत्सुकतया किम्प्रोल्लसच्चाटुभिः ।
आत्मानं प्रतिबाधसेत्वमधुना व्यर्थं मदर्थं यतः,
शुद्धध्यान महारसायनरसे लीनं मदीयं मनः ॥ २३ ॥"

(पद्मानन्दकविकृत वैराग्यशतकम्).

(b) "विरक्तस्य तृणं भार्या निस्पृहस्य तृणं जगत् ।"

(c) "Pardon me, madam, you mistake the man;
For I am not the same that I was then:
No flesh is now the same 'twas then in me,
And that my mind is changed yourself may see."

(Cowley.)

इयं बाला मां प्रत्यनवरतमिन्दीवरदल-प्रभा-
चोरं चक्षुः क्षिपति किमभिप्रेतमनया । गतो
मोहोऽस्माकं स्मरकुसुमबाणव्यतिकर-ज्वर-
ज्वालाशान्ता तदपि न वराकी विरमति६५॥

यह तरुणस्त्री जो नीलकमलकी शोभाको चुरानेवाले अपने कटाक्ष मेरी ओर वारंवार चला रही है इससे इसका क्या प्रयोजन है सो कुछ समझमें नहीं आता। क्योंकि अब हमारा मोहजाल दूर होगया है और कामदेवके पुष्पमय बाणोंसे उत्पन्न होनेवाली अग्नि भी शान्त होगई है। इसलिए यह मूढ अब भी हमारा पीछा क्यों नहीं छोड़ती है? ॥ ६५ ॥

What can be the possible intention of this young lady whose condition is indeed very pitiable; for, she has not yet ceased to direct the constant glances of her beautiful or lotus like (lit. the stealer of the splendour of a lotus leaf) eyes towards me who have no longer any affection for the world and its pleasures, and is, therefore, quite free from the burning influences of the fiery arrows of Love ?

Cf.—(a) " स्मितैश्चित्रे नेत्रे किमिति कुरुषे किंतु परुषे,
कृतं स्निग्धालापैः कृतमथ विलापैरपिकृतैः ।
मयित्यक्तास्वादे सभयमवसादेनगुरुणा,
व्यतिक्रान्ते कामे विफलमिव वामे व्यवसितम् ॥ "
(भर्तृहरि निर्वेदम्).

(b) " To me, no pleasure Beauty brings ;
Thine eyes have scarce a charm for me. "
Byron's Childe Harold's Pilgrimage. I. 84.

रम्यं हर्म्यतलं न किं वसतये श्राव्यं न गेयादिकं, किं वा प्राणसमासमागमसुखं नैवाधिकं प्रीतये। किन्तूद्भ्रान्तपतत्पतङ्गपवनव्यालोलदीपाङ्कुर-च्छायाचंचलमाकलय्य सकलं सन्तो वनान्तं गताः ॥ ६६ ॥

निवास करनेके लिए सुंदर सुंदर महल, श्रवण करनेके लिए मनोहर संगीत और भोग करनेके लिए प्राणप्यारीके समागमका सुख क्या इनके लिए विद्यमान न था? (अर्थात् था)। परंतु इन साधुजनोंने पूर्वोक्त संसारसुखको भ्रमण करते हुए पड़नेवाले पतंगोंके पक्षोंकी पवनसे अस्थिर दीपककी छायाके समान चंचल समझ कर गहन वनके एकान्त स्थानमें प्रस्थान करनाही उत्तम समझा है॥

Notwithstanding the existence of beautiful palatial mansions for their dwelling, sweet music for their hearing and the enjoyment of a beloved wife for their love, the virtuous saints have forsaken them all and retired into forest (for the sake of meditating on God); because they have rightly understood the aforesaid objects as frail and momentary as the flickering flame of a lamp which is rendered the more unsteady on account of the flapping of a foolish moth hovering around its small and feeble light.

This verse which stands as 14th in the *Śāntiśataka. Part. II.* (शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhartrihari* (भर्तृहरि) in the *Śārngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 4114. and anonymously in the *Subhāshitāvali* (सुभाषितावलि) at No. 3326.

किं कन्दाः कन्दरेभ्यः प्रलय मुपगता निर्झरा वा गिरिभ्यः, प्रध्वस्ता वा तरुभ्यः सरसफलभृतो वल्कलिन्यश्च शाखाः । वीक्ष्यन्ते यन्मुखानि प्रसभमुपगतप्रश्रयाणां खलानां, दुःखोपात्तालपवित्तस्मयवशपवनानर्तितभ्रूलतानि॥

क्या पर्वतोंकी कंदरामें उत्पन्न होनेवाले कंदमूल सब नष्ट होगए हैं और क्या वृक्षोंकी सरस फलोंके धारण करनेवाली और वल्कलयुक्त शाखायें सर्वथा विनष्ट हो गई हैं, कि दुःखपूर्वक संचित किए हुए थोड़ेसे धनके अभिमानरूपी पवनके झकोरोंसे नाचते हुए भौंहवाले दुष्ट चरित धनाढ्य पुरुषोंके मुखकी और मनुष्य इस प्रकार टकटकी लगाए देख रहे हैं ? ॥ ६७ ॥

Is it that edible roots have all disappeared from the caves of mountains, or springs have ceased to flow from rocky slopes, or trees have stopped to grow their fruitful and barky branches, that we are thus forced to look up to the face of those proud and perverse persons whose brows are ever dancing with the vain conceit of a small quantity of wealth which they have barely succeeded to accumulate after a series of difficulties and troubles ?

This stanza is same as Slóka 3 in the *Sántiśataka, Part. IV* (शान्तिशतकम् । ४ परिच्छेदः). Cf.—(*a*) "निष्कन्दाः किमुकन्दरोदरभुवः क्षीणास्तरूणां त्वचः, किं शुष्काः सरितः स्फुरद्गिरिगुरुग्रावस्खलद्वीचयः । प्रत्युत्थानमितस्ततः प्रतिदिनं कुर्वद्भिरुद्ग्रीविभि-र्यद्द्वारार्पितदृष्टिभिः क्षितिभुजां विद्वद्भिरप्यास्यते ॥ ३ ॥" (शान्तिशतकम् । ४ परिच्छेदः). (*b*) " किं शाकानि न सन्ति भूधरसरित्कुंजेषु मूलानि वा, किं वा जीवनमेतदेव विहित याञ्चैव नान्यत्क्वचित् । येन श्रीमदमोहमूढमनसां स्थित्वाग्रतो भूभृतां, श्वासोत्कम्प कदर्थिताक्षरपदैर्देहीति वागुच्यते ॥ (सुभाषितावलिः). (*c*) " चीराणि किं पथिन सन्ति दिशन्ति भिक्षां, नैवांघ्रिपाः परभृतः सरितोऽप्यशुष्यन् । रुद्धा गुहाः किमजितोऽवति नोपसन्नान्, कस्माद्भजन्ति कवयो धनदुर्मदान्धान् ॥ "

(श्री भागवते द्वितीयस्कन्धे).

गंगातरंगहिमशीकरशीतलानि, विद्याधराध्युषितचारुशिलातलानि । स्थानानि किं हिमवतः प्रलयं गतानि, यत्सावमानपरपिण्डरता मनुष्याः ॥ ६८ ॥

गंगाजीकी तरंगों के हिममय जलसे शीतल, विद्याधरोंके निवास करनेके योग्य, हिमालयके सुंदर शिलातल क्या इस पृथ्वीपरसे लुप्त होगए हैं कि अपमान सहित दूसरों के दिए हुए टुकडोंसे मनुष्योंको अपना निर्वाह करते हुए हम जहां तहां दृष्टि कर रहे हैं ॥६८॥

Is it that the beautiful retreats (lit. slabs) of the Himálayás cooled down by Gangetic waves and inhabited by *Vidyádharás* (विद्याधराः) have altogether disappeared from the face of this earth that people have thus condescended to lead a poor disgraceful life upon the alms of others ?

The poet indirectly means to say that we should rather leave this world and resort to solitary caves of the Himalayas than submit to the disgrace of begging alms at the hands of our fellow beings. Persons who can give with a good grace are very few. Instead of being pitied beggars are frequently disgraced for their poverty by their wealthy donors.

यदा मेरुः श्रीमान्निपतति युगान्ताग्निदलितः,
समुद्राः शुष्यन्ति प्रचुरमकरग्राहनिलयाः ।
धरा गच्छत्यन्तं धरणिधरपादै रपि धृता, श-
रीरे का वार्ता करिकरभकर्णाग्रचपले ॥६९॥

जब हम जानते हैं कि युगांत करनेवाली अग्निसे संतप्त होकर सुमेरु भी अवश्य पड़ जाता है, अनेकानेक मकर ग्राहादिको आश्रय देनेवाले समुद्रभी सूख जाते हैं और बड़े बड़े पर्वतोंसे दृढ हुई पृथ्वीभी अवश्य चलविचल होजाती है, तो हाथीके बच्चेके कर्णाग्रभागके समान अत्यंत चंचल इस शरीरके विनाश होनेमें कौनसा आश्चर्य है? ॥ ६९ ॥

When we know that at the end of the four *Yugas* (युगाः) or ages, the splendid *Meru* (मेरु) being attacked by the fire of universal destruction, shall also fall : when we see that vast seas, the abode of innumerable sharks and crocodiles, shall also dry ; and when we are sure that the earth, though sustained by deep-rooted mountains, shall also collapse ; what possible faith can we fairly put into this feeble mortal frame which is as unsteady as the everflapping ears of a young elephant ?

Cf.—(*a*) " शुष्यत्यम्बुधयस्तरङ्ग गहनैरालिंगिताशाङ्गना,
गच्छन्त्युद्गत तुङ्गशृङ्गमुकुटोदग्रा गिरीन्द्राः क्षयम् ।
भ्रश्यत्येव वसुन्धराऽपि सहिता दिग्दन्तिभिर्यद्वशा–
त्सर्वाशी सततं प्रधावति महाकालः सकोऽप्याकुलः ॥ "
(क्षेमेन्द्रविहितदर्पदलनम् । ४ विचारः).

(*b*) " पृथिवी दह्यते यत्र मेरुश्चापि विशीर्यते ।
शुष्यत्यम्भोनिधिजलं शरीरे तत्र का कथा ॥ "
(सुभाषितावलिः)

एकाकी निःस्पृहः शान्तः पाणिपात्रो दिगम्बरः । कदा शंभो भविष्यामि कर्मनिर्मूलनक्षमः ॥ ७० ॥

अकेला, आशारहित, शान्तचित्त, पाणिपात्र (हाथको ही पात्र समझनेवाला), और दिगम्बर (नग्न या दिशा मात्र कोही वस्त्र समझनेवाला) होकर, हे महादेव ! मैं अपने कर्मोंको निर्मूलन करनेमें कब समर्थ हूंगा?॥७०॥

Oh God (Śiva), when will the day come when I shall be able to put a stop to all my actions whether good or bad by being (1) alone, (2) devoid of all aspirations, and (3) contented, as well as by thinking my hands as necessary vessels and the different quarters of the globe as a sufficient clothing for my naked self ?

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3404.

The line एकाकी गृहसन्त्यक्तः पाणिपात्रो दिगम्बरः also occurs in the Panchatantra. V. 15. (पंचतंत्रम् ५ तंत्रम्. १५).

The word कर्मनिर्मूलन literally means uprooting actions.

Every action of man is done with some purpose either good or bad. Destruction of actions means doing things without any personal concern. The doctrine is fully explained by Srikrishna to Arjuna in the Bhagawadgitâ.

प्राप्ताः श्रियः सकलकामदुधास्ततः किं, दत्तं पदं शिरसि विद्विषतां ततः किम् । संमानिताः प्रणयिनो विभवैस्ततः किं, कल्पस्थितं तनुभृतां तनुभिस्ततः किम् ॥ ७१ ॥

सकल मनोरथके सिद्ध करनेवाली लक्ष्मीको प्राप्त कर लिया तो क्या ? शत्रुओंके मस्तकपर पदार्पण कर लिया तो क्या ? धनादिसे अपने हितैषियोंका सत्कार कर दिया तो क्या ? तथा देहधारियोंने अपने शरीरको कल्पपर्यंत धारण करलिया तो क्या ? ॥ ७१ ॥

भावार्थ–जबतक विधिपूर्वक वैराग्य न लिया तबतक किसीने भी कुछ न किया ॥ ७१ ॥

Although they have acquired riches the unfailing means of fulfilling all desires, although they have succeeded to trample upon the heads of their vanquished enemies, although they have favoured their relations with wealth and prosperity, and although the mortal men have somehow prolonged the span of their lives to the end of a *Kalpa* (कल्प), they must all bear it in mind that unless they have secured their future happiness they have done really nothing.

This verse which stands as 2nd in the *Śântiśataka. Part. IV.* (शान्तिशतकम् । ४ परिच्छेदः) is quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि । ३४५१), the *Śârngadharapaddhati* (शार्ङ्गधरपद्धति । ४११२), and the *Udâharanachandrikâ* (उदाहरणचन्द्रिका). The authors of *Kâvyapradîpa* (काव्यप्रदीप) and *Rasaratnahâra* (रसरत्नहार) cite it anonymously.

Cf.—" वेदाभ्यास व्यसनरसिकैः स्थीयते तावता किं,
सूक्ष्माबुद्धिः श्रुतमिव विशल्य श्रुतं तावता किम् ।
जल्पारम्भे जयति नियतं वादिनस्तावता किम्,
निर्वेदार्त्तं यदिन हृदयं शान्तिमभ्येति पुंसः ॥ २३ ॥ ".
(नीलकण्ठदीक्षितस्य शान्तिविलासः).

जीर्णा कन्था ततः किं सितममलपटं पट्ट-सूत्रं ततः किं, एका भार्या ततः किं हयकरिसुगणै रावृतो वा ततः किम् । भक्तं भुक्तं ततः किं कदशनमथवा वासरान्ते ततः किं, व्यक्तज्योतिर्न चान्तर्मथितभवभयं वैभवं वा ततः किम् ॥ ७२ ॥

फटे पुराने वस्त्रखंडोंसे शरीरका आच्छादन किया तो क्या और श्वेत निर्मल पटवस्त्र धारण किए तो क्या ? एक मात्र भार्याका साथ रहा तो क्या, और घोड़े हाथी सेवकादि का भोग किया तो क्या ? दाल भातका भोजन मिला तो क्या, और दिनास्त होते होते बासी भोजन मिला तो क्या ? तथा स्वात्मप्रकाश रहित अन्तःकरणको दुःखित करनेवाले भय सहित अनेक प्रकारके वैभवका भोग किया तो क्या ? ॥ ७२ ॥

भावार्थ–जबतक भव भय हरण करनेवाले परब्रह्मकी ज्योति हृदयमें प्रकाशमान् न हो तबतक मनुष्यजन्म वृथाही समझना चाहिये ॥

Unless we seek real enjoyment of communion with self which is capable of destroying all worldly anxities and dangers of our hearts, it is of very little importance (1) whether we clothe ourselves in thread-bare rags or dress in beautiful and neat silken garments ; (2) whether we possess no other companion excepting our only wife or command the services of numerous servants together with horses, elephants and other conveyances for our use ; and (3) whether we feast on delicious tables of rice and other dainties or subsist ourselves on rotten and simple food got towards the close of a day.

Cf.—(a) " स्वात्मा नारायणोऽन्तः स्फुरति यदि रतिर्दैवतैः कैवर्तैर्नः । " (भर्तृहरि निर्वेदम्). (b) " विश्वाः कलाः परिचिता यदि तास्ततः किम्, तप्तं तपो यदि तदुग्रतरं ततः किम् । कीर्तिः कलंकविकला यदिसा ततः किम्, अन्तर्विवेक कलिका यदि नोल्लास ॥८९॥" (पद्मानन्दकविकृतवैराग्यशतकम्).

The construction and meaning of this stanza are not quite clear.

भक्ति र्भवे मरणजन्मभयं हृदिस्थं, स्नेहो न बन्धुषु न मन्मथजा विकाराः । संसर्गदोषरहिता विजना वनान्ता, वैराग्यमस्ति किमतः परमार्थनीयम् ॥ ७३ ॥

शिवजीकी भक्ति, अंतःकरणमें जन्ममरणका भय, वंधुवर्गसे विरक्ति, कामदेवके विकारोंका अभाव और संसर्ग दोपसे रहित एकान्त निर्जन वनका वास, ऐसे वैराग्यके सिवाय मनुष्यको और क्या वांछनीय है ? ७३

When a man is faithfully devoted to Siva, when his heart is always awake to the pangs of birth and death, when he has not the least attachment to his relatives, when he is dead against passionate excitements of love, when leading a secluded life into the interior of a lonely forest he is quite free from the evil effects of society at large, and when his mind is wholly indifferent to worldly pleasures, there is nothing more to be asked for or desired by him.

The constraction of the śloka is very puzzling and consequently its exposition requires some stretching of intellect. The difficulty arises ut of the terse and laconic form of diction used by the author.

तस्मादनन्तमजरं परमं विकासि, तद्ब्रह्म चिन्तय किमेभि रसद्विकल्पैः । यस्यानुषङ्गिण इमे भुवनाधिपत्य-भोगादयः कृपण-लोकमता भवन्ति ॥ ७४ ॥

इसलिए हे मनुष्यो ! संसारके मिथ्या विकल्पोंको छोड़ कर उस अनंत, अजर, परमोत्कृष्ट और प्रकाश-रूप ब्रह्मका चिंतवन करो, कि कृपणलोगोंके माननीय त्रिलोकीके राज्यादिके भोगादि जिसका स्वयमेव अनु-गमन करते हैं ॥ ७४ ॥

Leaving aside all sceptic and vain reasonings, you should devote yourself to the contemplation of that endless immortal, supreme, and luminous Brahma in whose imperial train all enjoyments of worldly sovereignty, which are so much coveted by misers, invariably follow.

This śloka which is same as stanza 24 in the *Śântiśataka. Part. III.* (शान्तिशतकम् । ३ परिच्छेदः) is quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3452.

Rev. Wortham thus translates the latter half of this stanza in a different way :—" If a man be truly seeking unity with the supreme Being, all earthly pleasures and powers seem worthy only of the notice of low-minded men. "

The point seems to be this :—In the opinion of a truly religious person all earthly powers and enjoyments are worth considering only by the mean.

पातालमाविशसि यासि नभो विलंघ्य, दि-
ङ्मण्डलं भ्रमसि मानसचापलेन । भ्रान्त्याऽपि
जातु विमलं कथमात्मनीनं, तद्ब्रह्म न स्म-
रसि निर्वृति मेषियेन ॥ ७५ ॥

हे मन ! तू अपनी स्वाभाविक चंचलतासे कभी तो पातालमें प्रवेश कर जाता है, कभी उछल करके आकाशमें गमन करने लगता है और कभी दशों दिशाओंमें इधरका उधर भ्रमण करता फिरता है; परंतु कैसे खेदकी बात है कि तू भूलकर भी उस आत्मप्रकाश परब्रह्मका कभी स्मरण नहीं करता कि जिसके चिन्तवन करनेसे तेरी मोक्ष हो सकती है ! ॥ ७५ ॥

By thy natural unsteadiness sometimes thou penetratest into *Pâtâla* (पाताल) or the depths of nether regions, sometimes traversest etherial spaces, and sometimes wanderest over different quarters of the globe ; but oh mind ! thou never thinkest, even by mistake, of that supreme Being who is sitting within thy ownself, and by whose meditation thou canst easily attain to the highest contentment and happiness !

The verse is ascribed to *Aragata* (अर्गट) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3447.

The word निर्वृति may also mean tranquility.

रात्रिः सैव पुनः स एव दिवसो मत्वाऽबुधा जन्तवो, धावन्त्युद्यमिनस्तथैव निभृतप्रारब्धतत्तक्रियाः । व्यापारैः पुनरुक्तभुक्तविषयैरेवंविधेनाऽमुना, संसारेण कदर्थिताः कथमहो मोहान्नलज्जामहे ॥ ७६ ॥

वही रात और वही दिन समझ कर ये मूर्खजन उद्योग करते हुए निज निज कर्ममें प्रवृत्त होकर पूर्व भुक्त विषयादिका वारंवार भोग करते रहते हैं । इस प्रकार इस संसारक्रमसे नित्य प्रतिविडंवित होकर भी मोहजालमें फँसे हुए हम लोग कुछभी लज्जित नहीं होते यह बड़े आश्चर्यकी वात है ! ॥ ७६ ॥

Without entertaining the least idea of the flight of time, the ignorant people who have set themselves to their cherished pursuits are daily led astray to run after their individual undertakings, and earnestly long for the pleasures which they have repeatedly enjoyed a number of times. However though we are thus frequently deceived by the illusionary course of this world we are never ashamed of our own folly. It is indeed a great mystery !

PURPORT—Day follows night, night follows day, and so it continues uninterruptedly. As there is no end to the repetition of days and nights, so there is no end to man's work. (Every morning man goes without murmur to his work of yesterday, with unabated vigour.) Being thus deceived by nature we long to enjoy the same objects over and over again without ever being ashamed of our folly.

मही रम्या शय्या विपुलमुपधानं भुजलता,
वितानं चाकाशं व्यजन मनुकूलोऽयमनिलः।
स्फुरद्दीपश्चन्द्रो विरतिवनितासंगमुदितः, सुखं
शान्तः शेते मुनि रतनुभूतिर्नृप इव ॥ ७७ ॥

विरतिरूपी कांताके प्रसंगसे प्रमुदित होकर पृथ्वीतल की मनोहर शय्या, भुजलतारूप विपुल उपधान, आकाशरूप मंडप, अनुकूल पवनरूप व्यजन (पंखा) और चंद्रमारूप प्रकाशमान् दीपक, आदिकी विविध विभूतिसे युक्त मुनीश्वर शांतचित्त होकर राजाके समान सुखपूर्वक शयन करता है ॥ ७७ ॥

A contented saint who is prone to take this earth for his fine sofa, his creeper-like arms for ample pillows, the endless sky for his canopy, a favourable breeze for his fan, the refulgent moon for his lamp, and total indifference to world for his loving wife, always sleeps with as much ease and comfort as a great monarch of enormous wealth and power.

The stanza is same as slôka 8 in the *Śântiśataka. Part. IV.* (शान्तिशतकम्) । ४ परिच्छेदः).

Cf.—" भूः पर्य्यंको निजभुजलता कन्दुकं खंवितानं.
दीपश्चन्द्रो विरतिवनिता लब्धयोग ममोदः ।
दिक्कन्यानां व्यजनपवनैर्वीज्यमानोऽनुकूलै-
र्भिक्षुः शेते नृपइव सदा वीतरागो जितात्मा ॥ "

(सुभाषितरत्नभाण्डागारः ६३।६२).

त्रैलोक्याधिपतित्वमेव विरसं यस्मिन्महाशासने, तल्लब्ध्वासनवस्त्रमानघटने भोगे रतिं मा कृथाः । भोगः कोऽपि स एक एव परमो नित्योदितो जृम्भते, यत्स्वादाद्विरसा भवन्ति विषया स्त्रैलोक्यराज्यादयः ॥ ७८ ॥

जिस महाराज्यके सामने त्रिलोकी का राज्य विरस प्रतीत होता है, उस परब्रह्मके ध्यानको प्राप्त करके आसन, वस्त्र और मान आदि घटनासे युक्त भोगविलासमें प्रीति करना सर्वथा अनुचित है क्योंकि भोग भी केवल वही एक है जो परमोत्कृष्ट और सदैव प्रकाशमान् है, और जिसका आस्वादन करलेनेपर त्रिलोकीके राज्यादि संबंधी विषय सबही विरस और फीके हो जाते हैं ॥७८॥

After attaining to that great spiritual knowledge which entirely deprives the sovereignty of the three worlds of all its charms, you must not feel the least affection for rank, dress, and honour for, the only enjoyment worthy of a man's aspiration is that which is supreme and immortal, and which, when once relished by him, renders the pleasures of universal empire as altogether insipid and unpleasant.

The word शासन literally mean-rule, government, power. Here it perhaps refers to control of passions so absolutely necessary to a Yogi. Cf.—" जिन नरवरने है लिया, रसिक योग का स्वाद ।
वे सब जग के राज को, जानत हेतु विषाद ॥ "

(रसिक कवि).

किं वेदैः स्मृतिभिः पुराणपठनैः शास्त्रै महा-विस्तरैः, स्वर्गग्रामकुटीनिवासफलदैः कर्म-क्रियाविभ्रमैः । मुक्तैकं भवबंधदुःखरचनाविध्वंसकालानलं, स्वात्मानन्दपदप्रवेशकलनं शेषावणिग्वृत्तयः ॥ ७९ ॥

वेद, स्मृति, पुराण और महा विस्तृत शास्त्रके पठन पाठनसे, तथा स्वर्गरूपी ग्राममें निवास मात्रका फल देने वाले यज्ञादि कार्योंके करनेसे क्या प्रयोजन है? क्योंकि संसारके बंधनसे उत्पन्न होनेवाले दुःख प्रपंचको विध्वंस करनेमें कालाग्निके समान स्वात्मानंदका लाभ करनेके विनापूर्वोक्त निःशेष कर्म वाणिज्य वृत्तिके समान हैं॥७९॥

What advantage is there in studying *Vedas* (वेद), the *Smritis* (स्मृति), the *Purânas* (पुराण), and the numerous Shâstras; or in performing various sacrificial rites and ceremonies whose only fruit is to secure for man a small residence in the village of heaven? Excepting the attainment of that spiritual knowledge of self which is the one great source of all contentment and happiness, and the sole deadly fire for the destruction of worldly anxities and cares, all other pursuits are nothing more than mere mercenary crafts.

Cf.—(a) " किं तर्केण वितर्कितेन शतशो ज्ञानेन किं छन्दसा, किं पीतेन सुधारसेन बहुधा स्वाध्यायपाठेन किम् । अभ्यस्तेन च लक्षणेन किमहो ध्यानं न चेत्सर्वथा, लोकालोक विलोकनैककुशलज्ञाने हृदि ब्रह्मणः ॥५९॥ " (पद्मानन्द कविकृत वैराग्यशतकम्). (b) " Know thyself. " (Solon.) (c) " वेदाभ्यास तपोज्ञानमिन्द्रियाणां च संयमः । अहिंसा गुरुसेवा च निःश्रेयसकरं परम् ॥ ८३॥ सर्वेषामपि चैतेषां शुभानामिहकर्मणाम् । किंचिच्छ्रेयस्करतरं कर्मोक्तं पुरुषं प्रति ॥ ८४ ॥ सर्वेषामपि चैतेषामात्मज्ञानं परं स्मृतम् । तद्ध्यग्रं सर्वविद्यानां प्राप्यते ह्यमृतं ततः ॥ ८५ ॥ " (मनुस्मृतिः । १२ अध्याय). (d) " There is but one key that will unlock the mysteries of God, and that key is within yourself. Science cannot do it, for science deals only with the surface of things. We must leave the surface and go into the depth of our own souls. It is useless to expect to find God anywhere until you have found Him within yourself; and havin found Him there, you will find Him everywhere. " (Great thoughts.)

आयुः कल्लोललोलं कतिपयदिवसस्थायिनी-
यौवनश्री-रर्थाः सङ्कल्पकल्पा घनसमयत-
डिद्विभ्रमा भोगपूराः। कण्ठाश्लेषोपगूढं तदपि
च नचिरं यत्प्रियाभिः प्रणीतं, ब्रह्मण्यासक्त-
चित्ता भवतभवभयाम्भोधि पारं तरीतुम् ८०

मनुष्योंकी आयुष्य जलके बुद्बुदेके समान चंचल है, यौवनकी शोभा थोड़े ही दिन स्थिर रहनेवाली है, द्रव्यादि पदार्थ मनोरथके तुल्य शीघ्र विनाश होनेवाले हैं, विषयादि भोगविलास वर्षाकालमें चमकनेवाली बिजलीके सदृश हैं और प्राणप्यारी स्त्रियोंके आलिंगनका सुखभी बहुत चिरस्थायी नहीं है। इसलिए हे मतिमानो! संसारके भयरूप समुद्रकी परली पार जानेके लिए परमात्माके ध्यानमें मग्न होनाही उचित है ॥८०॥

Life is as unsteady as waves of water, beauty of youth is only lasting for a few days, riches are momentary like thought, all enjoyments are as transient as flashes of lightning amidst a raining cloud, and the .... of our sweethearts are likewise extremely fleeting. Consequently if you be really anxious to cross the ocean of worldly woes you should not fail to concentrate your mind on the absolute devotion of Brahma.

The phrase " कतिपयदिवसस्थायिनि " is also to be found in the *Bhôjaprabandha* (भोजप्रबन्ध) at page 12, Bombay Edition.

Cf.—(a) " Why should affection cling to the vain world,
Still fleeting, never for a moment fixed ? "
(Ferdausi's Shâh Nâmeh.)

(b) " स्थिरापायः कायः प्रणयिषु सुखं स्थैर्यविमुखं,
महाभोगारोगाः कुवलयदृशः सर्पसदृशाः ।
महावेशः क्लेशाः प्रकृति चपला श्रीरपि खला,
यमः स्वैरी वैरी तदपि न हितं कर्म विहितम् ॥११॥ "
(शान्तिशतकम् । २ परिच्छेदः).

(c) For the second line, Cf.—the fine line of Cowley:
" Riches have wings, and grandeur is a dream."(Cowley).

ब्रह्माण्डमण्डलीमात्रं, किं लोभाय मनस्विनः।
शफरीस्फुरतेनाब्धेः, क्षुब्धता जातु जायते ८१

जैसे शफरी जातिकी छोटीसी मछलीकी गति (चाल) से समुद्रमें तरंगोंका उठना सर्वथा असंभव है, वैसेही मनस्वी जनके मनमें यह ब्रह्मांडभी किसी प्रकार का लोभ उत्पन्न नहीं कर सकता ॥ ८१ ॥

As the gentle move of a *Shafari* (शफरी) or a small glittering fish does not cause the least possible undulation into the waters of a deep ocean, so this circumscribed universe is likewise incompetent to tempt the minds of great magnanimous souls.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि । ४९५). and the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति । २६३).

Cf.—" अक्षोभ्यं हृदयं वतेह महता मम्भोनिधीनामिव ॥१३७॥."

(कथासरित्सागरः । शशाङ्कवती लम्बकः । २८ तरंगः).

ब्रह्माण्ड or egg of Brahma here stands for this world.

The word जातु is an indeclinable and means ever or at all.

The mind of a wise man is here compared to an ocean and the world to a small fish.

यदासीदज्ञानं स्मरतिमिरसंस्कारजनितं, तदा दृष्टंनारीमयमिद मशेषं जगदपि । इदानी मस्माकं पटुतरविवेकाञ्जनजुषां, समीभूता दृष्टि स्त्रिभुवनमपि ब्रह्ममनुते ॥ ८२ ॥

जब मैं कामान्धकारके कारण विलकुलही मूर्ख था तब यह सारा जगत् मुझको स्त्रीमय दृष्टि आता था परंतु अब निर्मल विवेकरूप अंजनके आंजनेसे मेरी समदृष्टि होगई है कि तीनों भुवनही ब्रह्ममय प्रतीत होने लगे हैं ॥ ८२ ॥

When I was quite ignorant through the dark influence of Love, I saw the whole world to be entirely full of women; but, now by applying the collyrium of true knowledge to the eyes, I regain my perfect vision, look on all things as alike, and discern the presence of Brahma throughout the three worlds.

The stanza also occurs in the *Śântiśataka. Part. IV.* (शान्तिशतकम् । ४ परिच्छेदः । १४), and the *Sarasvatîkanthâbharana.* (सरस्वतीकण्ठाभरणम् । पंचमपरिच्छेदः).

Cf.—" तामसी सा मसीवृष्टि र्यावदावरणं हृदः ।
दृग्भङ्गी तावदानङ्गी हारिणी हरिणीदृशः ॥ ४ ॥ "

(भर्तृहरि निर्वेदम् । पंचमोऽङ्कः).

रम्या श्चन्द्रमरीचयस्तृणवती रम्या वनान्तस्थली, रम्यः साधुसमागमः शमसुखं काव्येषु रम्याः कथाः । कोपोपाहितबाष्पबिन्दुतरलं रम्यं प्रियाया मुखं, सर्वं रम्य मनित्यता मुपगते चित्ते न किंचित्पुनः ॥ ८३ ॥

चंद्रमाकी किरणें निस्संदेह मनोहर हैं, तृण सहित वनभूमिभी रमणीय प्रतीत होती है, साधुजनोंका समागम आनंददायक है, शान्तिजनित सुख और काव्योंकी विचित्र कथाभी अत्यंत सुंदर होते हैं, और इसही भांति रतिकलहसे उत्पन्न हुए वाष्पविंदुसे चंचल प्राणप्यारीका मुखारविंदभी वहुत मनोहर माॡम होता है, परंतु इस चित्तके संसारकी अनित्यता जानलेनेपर ये सारे रमणीय पदार्थ कुछभी सुखदायी नहीं होते ॥ ८३ ॥

भावार्थ–चित्तके अस्थिर होनेपर सब प्रकारकी रम्य वस्तुभी अरम्यही प्रतीत होती है इसलिए येनकेन उपायसे चित्तवृत्तिका स्थिर करनाही सर्वथा मुख्य है ॥

Pleasant indeed are the rays of moon, the green and verdent soil of woods, the company of saints, the happiness of contentment, the interesting stories of the *Kavyas* (काव्य) or high class literature, and the delightful face of a beloved wife glittering with beads of tears produced by anger; but when the mind is convinced of the mortal state of things, they are all deprived of their several charms.

PURPORT.—As every thing pleasant appears unpleasant to one whose mind is unsteady or disturbed, so it is the first and foremost duty of man to secure the equanimity of his mind.

भिक्षाशी जनमध्यसंगरहितः स्वायत्तचेष्टः सदा, दानादानविरक्तमार्गनिरतः कश्चित्तपस्वी स्थितः । रथ्याक्षीणविशीर्णजीर्णवसनैः संप्रोतकंथाधरो, निर्मानो निरहंकृतिः शमसुखाभोगैकबद्धस्पृहः ॥ ८४ ॥

भिक्षा मांगकर खानेवाला, जनसंसर्गसे रहित, स्वच्छंदतापूर्वक विचरनेवाला, दान देने और लेनेसे विरक्त मार्गमें पड़े हुए फटे पुराने वस्त्रखंडोंकी बनी हुई कंथाको धारण करनेवाला, मान और अहंकाररहित और शांति सुखके भोग करने की एक मात्र इच्छा रखनेवाला, कोई विरलाही तपस्वी होता है ॥ ८४ ॥

There are but few hermits (1) who are content with leading a mendicant's life, far away from the crowded throngs of men; (2) who are absolute masters of their senses (actions); (3)who are always indifferent equally to give and take; (4) who clothe themselves with the coarse cloth of torn-out pieces of rags found scattered in streets; and (5) who are regardless of every attention and honour paid to them, devoid of vain pride and anxious to enjoy the sole happiness of a contented and tranquil heart.

The word *tapasvî* (तपस्वी) literally means a person who practices penance. The real meaning of *tapas* तपस् is meditation connected with the practice of personal self-denial or mortification.

मात मेदिनि तात मारुत सखे तेजः सुबन्धो जल, भ्रातर्व्योम निबद्ध एष भवतामग्रे प्रणामाञ्जलिः। युष्मत्संगवशोपजातसुकृतोद्रेकस्फुरन्निर्मल–ज्ञानापास्तसमस्तमोहमहिमा लीये परे ब्रह्मणि ॥ ८५ ॥

हे पृथ्वी माता! पवन पिता! अग्नि सखा! जल बंधु! आकाश भाई! मैं आपको सविनय प्रणाम करता हूं, क्योंकि यह आपहीका प्रताप है कि आज मैं परब्रह्म में लयलीन होनेको समर्थ हुवाहूं किसवास्ते कि आपके संसर्गसे किए हुए पुण्य संचयसे उत्पन्न होनेवाले दिव्य ज्ञानने मेरे मनसे सारी मोहमायाको दूर कर दिया है कि जिसके कारणसे आजदिन मेरी आत्माको परमात्मामें लीन होनेका सौभाग्य मिला है ॥ ८५ ॥

Oh mother Earth, father Air, friend Fire, relative Water, and brother Sky, I herewith bow before you all with folded hands; because, it is to you and you alone that I am really indebted for the final absolution of my soul, inasmuch as the joint assistance of all of you has enabled me to perform a lot of virtuous actions resulting in the rise of true spritual knowledge which, in its turn, has destroyed the illusionary influence of the world, and having sanctified the soul of all impurities has thus empowered it to merge into *Parabrahma* (परब्रह्म), the Supreme Being.

The stanza is same as slōka 25 in the *Śāntiśataka*. *Part. IV.* शान्तिशतकम् (४ परिच्छेदः). It is quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4095.

यावत्स्वस्थमिदं शरीर मरुजं यावज्जरादूरतो,
यावच्चेन्द्रियशक्तिरप्रतिहता यावत्क्षयो नायुषः।
आत्मश्रेयसि तावदेव विदुषा कार्यः प्रयत्नो
महान्संदीप्ते भवने तु कूपखननं प्रत्युद्यमः
कीदृशः ॥ ८६ ॥

जबतक यह शरीर रोगादिसे रहित होकर तंदुरुस्त बना रहे, जबतक वृद्धावस्था न आवे और जबतक इंद्रियोंकी शक्ति ज्यों की त्यों बनी रहे और जबतक आयुष्यका क्षय न होवे, विद्वान मनुष्योंको उचित है कि आत्मकल्याणके निमित्त यथोचित प्रयत्न कर लेवें क्योंकि घरमें आग लगनेपर कूप खोदनेका उद्योग सर्वथा निष्फल है ॥ ८६ ॥

A learned man should always try for the good of his soul while (1) he is hale and healthy, (2) his body is quite free from attacks of various diseases, (3) he is not set upon by old age, (4) he is in full unimpaired possession of all his senses, and (5) there is no sign of decline of his life. Of what possible use is the effort of sinking down a well when the house is already in flames?

The verse is quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 679.

Cf.—(a) "यावत्स्वस्थमिदं देहं यावन्मृत्युश्च दूरतः ।
तावदात्महितं कुर्यात्प्राणान्ते किं करिष्यति ॥"
(सुभाषितरत्नभाण्डागारः)

(b) "न कूपखननं युक्तं प्रदीप्ते वह्निना गृहे ।
चिन्तनीया हि विपदा मादावेव प्रतिक्रिया ॥"
(समयोचितपद्यमालिका).

(c) "यावद्व्याधिविबाधया विधुरता भंगं न संसेवते,
यावच्चेन्द्रिय पाटवं न हरति क्रूराजरा राक्षसी ।
तावन्निष्कलनिश्चलामलपदं कर्मक्षयायाधुना,
ध्येयं ध्यानविचक्षणैः स्फुटतरं हृत्पद्मसद्मोदरे ॥"
(पद्मानन्दकविकृतवैराग्यशतकम्).

(d) "Verses 29 to 32 (चन्द्रप्रभचरितम्) । ४ सर्गः).

नाभ्यस्ता भुवि वादिवृंददमनी विद्याविनीतोचिता, खड्गाग्रैः करिकुंभपीठदलनै नाकं न नीतं यशः । कान्ताकोमलपल्लवाधररसः पीतो न चंद्रोदये, तारुण्यं गतमेव निष्फलमहो शून्यालये दीपवत् ॥ ८७ ॥

न तो हमने प्रतिवादियोंका दमन करनेवाली और विनय सिखलानेवाली विद्याका अध्ययन किया, न खड्गादिके अग्रभागसे गजपुंगवके कुंभस्थल और पीठको विदीर्ण करके हमारे सुयशको स्वर्गपर्यंत पहुँचाया, और न हमने चंद्रमाकी निर्मल चांदनीमें प्राणप्यारीके कोमल अधरामृतका पान किया । इसलिए हमारी यौवनावस्था शून्यमंदिरमें जलते हुए दीपककी भांति निरर्थक ही व्यतीत हुई है ॥ ८७ ॥

Alas ! (1) we have neither studied the philosophy that enables us to lead a moral and modest life, as well as to stop the mouths of our adversaries and disputants ; (2) nor have we raised up our fame to heaven by breaking the globular heads of elephants by means of pointed swords ; (3) nor have we drunk in moonlit nights the nectar of our sweetheart's tender lips ; we have therefore uselessly wasted away our youth like burning out a lamp in a desolate house !

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3400, and under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4151.

Cf.—" He lives long who lives well ; and time misspent is not lived but lost. "

(Fuller).

ज्ञानं सतां मानमदादिनाशनं, केषांचिदेतन्मदमानकारणम् । स्थानं विविक्तं यमिनां विमुक्तये, कामातुराणामतिकामकारणम् ॥८८॥

जो ज्ञान सत्पुरुषोंके लिए अभिमानादि नाश करनेका हेतु होता है वही ज्ञान अन्यान्यजनोंके लिए मदमानादि उत्पन्न करनेका कारण बन जाता है; वैसेही जो एकान्त निर्जन स्थान संयमी जनोंको विषयादिसे विमुक्त करता है वही स्थान कामी जनोंके मनोंमें कामोद्दीपनका कारण हो जाता है ॥ ८८ ॥

The same knowledge which is conducive to extirpate the existence of vain conceit from the minds of the good is also productive of vanity and pride into those of others. A lonely place which frees those who have obtained complete control over the senses from attraction to world likewise becomes the cause of lustful excitement in passionate hearts.

Cf.—" मदोपशमनं शास्त्रं खलानां कुरुतेमदम् " । (सूक्तावलिः २३).

The poet means to say that everything is either good or bad according to the tendency of our mind towards virtue or vice.

क्वचिद्वीणावादः क्वचिदपि च हाहेति रुदितं,
क्वचिन्नारी रम्या क्वचिदपि जराजर्जरवपुः ।
क्वचिद्विद्वद्गोष्ठी क्वचिदपि सुरामत्तकलहो, न
जाने संसारः किममृतमयः किं विषमयः ॥८९

इस संसारमें कहीं तो वीणाका मधुर गान और कहीं हृदयविदारक रुदन श्रवण करनेमें आता है, कहीं मन हरण करनेवाली तरुणी स्त्री और कहीं जरावस्थाकी झुर्रियोंसे विकलित शरीरवाली वृद्धा स्त्री देखनेमें आती है, और इसही तरह कहीं तो विद्वान मनुष्योंकी गोष्ठी और कहीं मदिराके मतवालोंकी कलह सुनी जाती है, इसलिए हम यथार्थतासे यह बात निश्चयपूर्वक नहीं कह सकते कि यह जगत् अमृतमय है या विषमय है ॥८९॥

Here we hear the music of a flute, and there the weepings and wailings of afflicted souls; here we see a charming lady, and there an old person with worn out and wrinkled body; and here again we find a concourse of learned men, and there a quarrelsome lot of drunkards. We are, therefore, quite unable to say whether the world is made up of nectar or poison.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 2941.

Cf.—" God mingles the bitter with the sweet in this life, to set us seeking another life where there shall be sweet alone. "

(St. Augustine).

जीर्णा एव मनोरथाः स्वहृदये यातं च तद्यौवनं, हन्ताङ्गेषु गुणाश्च बन्ध्यफलतां याता-गुणज्ञैर्विना । किं युक्तं सहसाऽभ्युपैति बलवान्कालः कृतान्तोऽक्षमी, ह्याज्ञातं स्मरशासनांघ्रियुगलं मुक्त्वाऽस्ति नान्या गतिः ९०॥

मनके मनोरथ सारे हृदयही में जीर्ण होगए, यौवनावस्था भी चली गई, और खेदका विषय है कि गुणग्राहियोंके न होनेसे हमारे गुण भी सब निष्फलही रहे कि इतनेमें ही महाबली और क्षमा रहित यमस्वरूपी काल झटपट आ पहुँचा । हाय ! अब मुझको ज्ञात हुवा कि कामदेवका शासन करनेवाले श्री शिवजीके चरणारविंदोंको छोड़ कर इस संसारसे मुक्त होनेका दूसरा उपाय कोई नहीं है ॥ ९० ॥

The aspirations have ceased to exist in the mind, and the delightful period of youth is likewise gone; my qualifications have borne no particular fruit without the appreciators of their real merits; and the powerful and cruel destroyer of all (death) has suddenly come over me. But, alas ! I now understand at the eleventh hour that there is no other means of escape from the miseries and cares of the world than the worship of Śiva's feet !

Taking गुणाः for virtues, some render the 2nd line as follows :—

"The very virtues in our own bodies have become barren without being recognised by others." But virtue is virtue whether recognised or not. Virtuous men have nothing to fear from death. The above rendering is therefore objectionable.

तृषा शुष्यत्यास्ये पिबति सलिलं स्वादुसुरभि, क्षुधार्त्तः सञ्छालीन्कवलयति शाकादिवलितान् । प्रदीप्ते रागाग्नौ सुदृढतरं माश्लिष्यति वधूं, प्रतीकारो व्याधेः सुखमिति विपर्यस्यति जनः ॥ ९१ ॥

तृषार्त्त होनेपर स्वादिष्ठ और सुगंधित जलपान, क्षुधातुर होनेपर शाकादिसहित चांवलोंका भोजन और कामाग्निके हृदयमें प्रज्वलित होनेपर प्राणप्यारीका आलिंगन करनेवाले मनुष्य कैसे मूर्ख हैं कि उक्त तृषादि व्याधियोंके उपरोक्त जलपानादि प्रतीकारोंकोही सुख मान लेते हैं ॥ ९१ ॥

When a man is thirsty he drinks sweet and fragrant water ; when he is hungry he eats delicious preparations of rice, vegetables &c. ; and when his heart is inflamed with passion he embraces his wife very closely to it. But alas ! he is mistaken to imagine the removal of aforesaid pains of thirst, hunger and love to be a real pleasure.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3337, and the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 4148.

Cf.—" दुःखमेवास्ति न सुखं, यस्मात्तदुपलक्ष्यते ।
दुःखार्तस्य प्रतीकारे सुखसंज्ञा विधीयते ॥ "
(हितोपदेशः । ४ । ९२).

स्नात्वा गाङ्गैः पयोभिः शुचिकुसुमफलै-
रर्चयित्वा विभो त्वां, ध्येये ध्यानं नियोज्य
क्षितिधरकुहरग्रावपर्यङ्कमूले । आत्मारामो
ऽफलाशी गुरुवचनरतस्त्वत्प्रसादात्स्मरारे
दुःखान्मोक्ष्ये कदाहं तवचरणरतो ध्यानमा-
र्गैकप्रश्नः ॥ ९२ ॥

हे प्रभो! गंगाजलसे स्नान करके सुंदर पुष्प और फलादिकसे आपका पूजन करके पर्वतकी कंदराके शिलारूप पर्यंकपर बैठाहुवा ध्यान करनेके योग्य आपके चरणारविंदोंमें मन लगाकर और आत्मानंदमें मग्न होकर स्वर्गादिफल प्राप्त करनेकी अभिलाषा न करके हे महादेव! श्रीगुरु महाराजके वचनोंका पालन करता हुवा आपके चरणकमलोंका एकान्त भक्त होकर संसार के दुःखोंसे मैं कब निवृत्त हूंगा? ॥ ९२ ॥

Oh Śiva (lit, enemy of love), when will it be that after making my ablutions into the sacred waters of the Ganges I shall be able (1) to worship thee with fresh flowers and fruits, (2) to devote myself to thy meditation while sitting on the stoney couch of a mountain cave, (3) to be content in myself, (4) to think of no ultimate end of my actions, and (5) to act up completely to the instructions of my spiritual preceptor, so as to shake off all worldly cares by abandoning myself to the sole contemplation of thy holy feet?

Atmárâma is one who seeks spiritual knowledge. It also means self-pleased or contented.

Some read फलाशी instead of अफलाशी and translate—eating fruits.

शय्या शैलशिला गृहं गिरिगुहा वस्त्रं तरूणां त्वचः, सारङ्गाः सुहृदो ननु क्षितिरुहां वृत्तिः फलैः कोमलैः। येषां नैर्झरमम्बुपानमुचितं रत्यै च विद्याङ्गना, मन्ये ते परमेश्वराः शिरसि यैर्बद्धा न सेवाञ्जलिः ॥ ९३ ॥

पर्वतशिलाको शय्या, गिरिगुहाको घर, वृक्षोंके वल्कलको वस्त्र, हरिणोंको सुहृद्गण वृक्षोंके कोमल फलोंको भोजन निर्झरके जलको उचित जल पान और विद्यारूपी स्त्रीको विलास हेतु समझ कर जो महापुरुष दूसरोंके सन्मुख सेवककी भांति हाथ जोड़कर नहीं खड़े होते वह निस्संदेह धन्य हैं ॥ ९३ ॥

. Those who being satisfied with taking a rocky slab for their bed, a mountain cave for their dwelling, the barks of trees for their clothes, the deer for their friends, the tender fruits of plants for the means of their livelihood, spring water for their proper drink, and the study of knowledge for their wife, have never bowed in supplication before others, ought to be revered by us as the supreme lords.

Cf,—" वासो वल्कल मास्तरः किसलयान्योकस्तरूणां तलं,
मूलानि क्षतये क्षुधां गिरिनदीतोयं तृषाशान्तये ।
क्रीडामुग्धमृगैर्वयांसि सुहृदो नक्तं प्रदीपः शशी,
स्वाधीने विभवे तथापि कृपणा याचन्त इत्यद्भुतम् ॥१९॥"
(शान्तिशतकम् । २ परिच्छेदः).

सत्यामेव त्रिलोकीसरिति हरशिरश्चुम्बिनीवि-च्छटायां, सद्वृत्तिं कल्पयन्त्यां वटविटपभवै-र्वल्कलैः सत्फलैश्च । कोऽयं विद्वान्विपत्ति-ज्वरजनितरुजाऽतीवदुःखासिकानां, वक्त्रं वी-क्ष्येत दुःस्थे यदि हि न विभृयात्स्वे कुटु-म्बेऽनुकम्पाम् ॥ ९४ ॥

यदि विपत्तिरूप ज्वरके संतापसे दुःखित अत्यंत दीनावस्थामें विद्यमान होनेवाले निज कुटुंबकी दया हृदयमें कुछ भी न हो तो शिवजीके जटाजूटमें निवास करनेवाली, और वटवृक्षसे उत्पन्न हुए वल्कल और फलोंसे जीवनोपायकी रचना करनेवाली, श्री गंगाजीके विद्यमान रहते ऐसा कौनसा विद्वान है कि जो अपनी प्राणप्यारियोंकी कष्टावस्थाको देखना स्वीकार करें ? ॥ ९४ ॥

भावार्थ ।

निज कुटुंबका पालनपोषणही अनेकानेक कष्टोंका कारण है ॥ ९४ ॥

If there be not the least compassion for the critical condition of his family writhing under the agonies of painful fever of worldly woes and miseries, no learned man will ever condescend to look on the troubled faces of unhappy women; especially when he sees within his easy reach the banks of the holy Ganges flowing down from the head of Siva, and supplying him with the barks and fruits of the banyan trees, in order to enable him to bear a pious and virtuous life.

PURPORT—Family affection is generally the root of verious troubles to man.

उद्यानेषु विचित्रभोजनविधि स्तीव्रातितीव्रं तपः, कौपीनावरणं सुवस्त्र ममितं भिक्षाटनं मण्डनम् । आसन्नं मरणं च मंगलसमं यस्यां समुत्पद्यते, तां काशीं परिहृत्य हन्त विबुधै रन्य त्र किं स्थीयते ॥ ९५ ॥

जिस काशीके उद्यानमें भ्रमण करते हुए अनेक प्रकार के भोजन करनाही अत्यंत तीव्र तपश्चरण, कौपीन धारण करनाही सुंदर वस्त्राभरण, यथेच्छ भिक्षाटन करनाही भूषण और आसन्न मरणही मंगलावसर गिने जाते हैं, उस सुखराशि काशीका परित्याग करके पंडित जन अन्यान्य स्थानोंमें क्यों निवास करते हैं सो कुछ समझमें नहीं आता ॥ ९५ ॥

Why is it that the learned are content to live in places other than holy *Kâshi* (Benares) in whose gardens the subsistence on various kinds of fruits will serve as the hardest penance ; where the wearing of a small piece of cloth over the privities is considered as a suit of fine garments ; where the act of asking alms from door to door is thought as an honest and respectable calling; and where the approach of death is heartily awaited like that of a good and auspicious event.

According to the Hindus *Kâši* (Benares) is one of the seven sacred cities that bring final redemption to the man who may happen to die there. The seven sacred cities are thus enumerated :—

" अयोध्या मथुरा माया काशी काञ्चिरवन्तिका ।
पुरी द्वारावती चैव सप्तैता मोक्षदायिकाः ॥ "

नायं ते समयो रहस्य मधुना निद्राति नाथो यदि, स्थित्वा द्रक्ष्यति कुप्यति प्रभुरिति द्वारेषु येषां वचः । चेत स्तानपहाय याहि भवनं देवस्य विश्वेशितु-र्निर्दौवारिकनिर्दयो-क्त्यपरुषं निःसीमशर्मप्रदम् ॥ ९६ ॥

" हे भिक्षुक ! तेरे आनेका यह समय ठीक नहीं है क्यों-कि इस अवसरपर हमारे स्वामी एकान्तमें निद्रा ले रहे हैं और यदि वह तुमको यहां ठहरा हुवा देखेंगे तो बहुत क्रोध करेंगे, " इस प्रकारके वचन जिन धनाढ्यपुरुषोंके द्वारपर सुननेमें आते हैं उनका परित्याग करके हे चित्त ! तू उस विश्वेश्वरके मंदिरमें क्यों नहीं जाता कि, जहांपर पूर्वोक्त प्रकारके कटु वचन बोलनेवाले कोई द्वारपाल नहीं रहते और जहां जानेसे तुझको अपार सुखका लाभ करना सर्वथा सुलभ है ॥ ९६ ॥

Forsaking the guarded doors of the rich where a mendicant is threatened by the watch, and told, "this is not a proper time for thee ; the master of the house is now asleep ; he will be surely angry if he sees thee here," thou must go straight to the temple of *Vishweshwara* (विश्वेश्वर), the lord of the universe, whose entrance is not guarded by sentries, where thou art never to receive a harsh treatment, and which is sure to give thee the highest amount of happiness and shelter !

It requires no mention that the palace gates of the rich and noble are fast closed upon beggars who are treated very roughly by the guards.

प्रियसखि विपद्दण्डव्रातप्रतापपरम्परा–तिप-
रिचपले चिन्ताचक्रे निधाय विधिः खलः ।
मृदमिव बलात्पिण्डीकृत्य प्रगल्भकुलालव–
द्भ्रमयति मनो नो जानीमः किमत्र विधा-
स्यति ॥ ९७ ॥

हे प्यारी सखी ! यह दुष्ट विधाता चतुर कुम्हारकी भाँति माटीके समान इस मनको बलपूर्वक पिंडीभूत करके विपत्तिरूप दंड समूहके निरंतर परिभ्रमणसे चंचल चिंताचक्रको घुमाता हुवा न मालूम अब क्या क्या घटना दिख लावेगा ? ॥ ९७ ॥

Dear friend, we do not really know what is now to be done by cruel fate who, like a clever potter, forcibly pressing the mind of man as if it were a lump of clay, makes it turn round and round on the wheel of anxities by the continued motion of the rod of a series of miseries and calamities !

Quoted under *Vijjakâ* (विज्जका) in the *Sârangadharapaddhati at No. 451* (शार्ङ्गधरपद्धति।४५१), and anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 3137.

The word खल which is here rendered into cruel literally means wicked.

महेश्वरे वा जगतामधीश्वरे, जनार्दने वा जगद-
न्तरात्मनि । तयोर्न भेदप्रतिपत्ति रस्ति मे,
तथाऽपि भक्ति स्तरुणेन्दुशेखरे ॥ ९८ ॥

जगत्के अधीश्वर श्री महेश्वरमें और जगद्व्यापक श्री जनार्दनमें किसी प्रकारका भेद मेरी दृष्टिमें नहीं आता, तथापि मैं यह नहीं जानता कि चंद्रशेखर शिवजीकी भक्तिमें ही मेरा चित्त क्यों कर प्रवृत्त होता है ? ॥ ९८ ॥

Although I am quite unable to make out any difference between Siva, the lord of the universe, and Vishnu, the omnipresent god of the entire creation ; yet, my mind is naturally led to the devotion of Śiva whose forehead is adorned with a crescent moon.

The word *Jagadantarâtmâ* जगदन्तरात्मा literally means the soul of universe. Bhartrihari here says that notwithstanding his incompetency to discern any difference between Viśnu and Śiva his mind is naturally prone to worship Śiva. Properly speaking Viśnu is generally worshipped by worldly men, whereas those who renounce the world adore Śiva. The Author has himself alluded to this fact in a previous stanza.

रे कन्दर्प करं कदर्थयसि किं कोदण्डटङ्कारितै, रे रे कोकिलकोमलैः कलरवैः किं त्वं वृथा जल्पसि । मुग्धे स्निग्धविदग्धमुग्धमधुरैर्लोलैः कटाक्षैरलं, चेतश्चुम्बितचन्द्रचूडचरणध्यानामृतं वर्तते ॥ ९९ ॥

हे कामदेव ! वारंवार धनुष्टंकार करके तू अपने हाथ को वृथा परिश्रम क्यों दे रहा है ? हे कोकिल ! निरंतर सुंदर कलरवसे तू वृथा बकवाद क्यों कर रहा है ? और हे मुग्धांगना ! अनुरागयुक्त चतुर, सुंदर, मधुर और चंचल कटाक्षोंसे तू अपने नेत्रोंको व्यर्थ खेद क्यों दे रही है ? क्योंकि हमारा मन तो अब श्री चंद्रशेखर शिवजीके चरणारविंदोंके ध्यानामृतका पान करनेमें मग्न है ॥९९॥

Why art thou, oh god of love, uselessly tiring thy hand with continued twangs of thy powerful bow? Why art thou, oh *Kokila* (कोकिल) trying in vain to disturb the peace of my mind with sweet melodious notes of thy voice? Why dost thou, oh young lady, fruitlessly venture to pierce the heart with thy lovely clever, natural, sweet, and flickering glances? You, should better cease from your vain endeavours; for, now I am earnestly engaged in the nectareous meditation of the feet of Śiva whose head is adorned with moon.

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4096.

Cf.—" रे कन्दर्प किमाततज्यममुना धत्सेधनुस्त्वं मुधा,
किं भ्रूलास्य कलासु पक्ष्मलदृशः मागलभ्यमभ्यस्यथ ।
वैराग्याम्बुजिनी प्रबोधनपटुः प्रध्वस्त दोषाकरः,
खेलत्येष विवेक चण्डकिरणः कस्त्वादृशामुत्सवः ॥८३॥"
(पद्मानन्दकविकृत वैराग्यशतकम्).

कौपीनं शतखण्डजर्जरतरं कन्था पुनस्ताहशी, निश्चिन्तं सुखसाध्यभैक्ष्यमशनं शय्या श्मशाने वने । मित्रामित्रसमानताऽतिविमला चिन्ताऽथ शून्यालये, ध्वस्ताशेषमदप्रमादमुदितो योगी चिरं तिष्ठति ॥ १०० ॥

शतशः खंडसे जर्जरित कौपीन और ऐसीही कंथा चितारहित और सुखसाध्य भिक्षाके भोजन, श्मशान अथवा वनका शयन, मित्र और शत्रुमें समभाव और निर्जन स्थानमें परमात्माके निर्मल ध्यानके प्रभावसे विनष्ट हुए मद मोहादिके कारण प्रसन्न हुवा योगी निस्संदेह सुखी है ॥ १०० ॥

The hermit or ascetic who wears pieces of threadbare rags over his privities and body, lives a careless life upon the alms of others procured with ease, sleeps in the midst of a cemetery (crematorium) or a forest, lookes on his friends and foes with equal regard, abandons himself to the pure meditation of the Deity in a solitary place, and thus cheers himself with the thought of having destroyed all traces of vain conceit and arrogance, undoubtedly leads the happiest life.

Cf.—" वेदान्त वाक्येषु सदारमन्तो, भिक्षान्नमात्रेण च तुष्टिमन्तः ।
विशोकमन्तः करणे रमन्तः, कौपीनवन्तः खलुभाग्यवन्तः ॥१॥"
(यतिपंचकम्).

भोगा भंगुरवृत्तयो बहुविधा स्तैरेव चायं भव-स्तत्कस्यैव कृते परिभ्रमत रे लोकाः कृतं चेष्टितैः। आशापाशशतोपशान्तिविशदं चेतः समाधीयतां, कामोच्छित्तिवशे स्वधामनि यदि श्रद्धेय मस्मद्वचः॥ १०१॥

नानाप्रकारके भोग सब नाशमान हैं और वही भोगादिक संसारके आदि कारण हैं। इसलिए हे मनुष्यो! तुम किस प्रयोजनसे इनके लिए भटक रहे हो सो कुछ समझमें नहीं आता। यदि हमारे कथनपर विश्वास करो तो अनेकानेक आशापाशकी शांतिसे निर्मल हुए चित्तको कामका नाश करनेवाली स्वात्मप्रकाश आत्मामें निश्चलभावसे लगावो॥ १०१॥

The different kinds of sensual enjoyments are all perishable, but it is they that constitute the world i. e. cause our repeated births and deaths on this globe. Why, then, are people trying their utmost to run after them? Therefore, if you believe our words, we would advise you to devote yourself to a concentrated meditation of the self-luminous ego that destroys the manifold snares of desires and aspirations, and entirely extirpates the very existence of passion from your hearts.

The poet here advises people to give up the pursuit of worldly pleasures and let their souls be free from the bonds of desires and enter into the meditation of self.

धन्यानां गिरिकन्दरे निवसतां ज्योतिः परं ध्यायता–मानन्दाश्रुजलं पिबन्ति शकुना निःशङ्कमङ्केस्थिताः। अस्माकं तु मनोरथो-परचितप्रासादवापीतट–क्रीडाकाननकेलिकौतुकजुषा मायुः परं क्षीयते ॥ १०२ ॥

पर्वत कंदारामें निवास करनेवाले और परब्रह्म परमात्माका ध्यान करनेवाले जिन महानुभावोंके आनंदके अश्रुओंको उनकी गोदमें बैठे हुए पक्षीगण निर्भय हो कर पान करते हैं वास्तवमें उनही पुण्यात्माओंका जन्म इस संसारमें सफल है, क्योंकि मनमाने भवन, वावड़ी, और उपवनमें केलि करनेकी अभिलाषा करनेवाले हमारे समान अन्यान्य मनुष्योंकी आयुष्य तो वृथाही क्षीण होती चली जाती है ॥ १०२ ॥

Blessed are they whose tears of joy are eagerly drunk by birds, fearlessly lying upon their laps, while living in caves of mountains they are meditating upon the Supreme Light ! But, we, on the conrary, are uselessly passing away our days in building airy castles (lit, in imaginary enjoyments of whiling away our time in the plesant abode of luxurious parks either situated in palatial mansions or on the banks of ideal tanks).

The verse is same as ślôka 5 in the *Śântiśataka. Part. I.* (शान्तिशतकम् । १ परिच्छेदः). It is ascribed to भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4155.

आघ्रातं मरणेन जन्म जरया विद्युच्चलं यौवनं,
सन्तोषो धनलिप्सया शमसुखं प्रौढाङ्गना-
विभ्रमैः । लोकैर्मत्सरिभिर्गुणा वनभुवो
व्यालैर्नृपा दुर्जनै-रस्थैर्येण विभूति रप्यप-
हृता ग्रस्तं न किं केन वा ॥ १०३ ॥

जिस संसारमें जन्मके पीछे मरण, बिजलीके समान चंचल यौवनके पीछे वृद्धावस्था, संतोषके पीछे धनेच्छा शांतिसुखके पीछे तरुणस्त्रियोंके विलास, गुणोंके पीछे दुष्टजन, वनभूमिके पीछे सर्प, राजाओंके पीछे दुर्जन ऐश्वर्यके पीछे अस्थिरता जैसे शत्रु लगे हुए हैं वहां कोई भी ऐसा पदार्थ दृष्टिमें नहीं आता कि, जो किसी प्रकार के शत्रुके आक्रमणसे सर्वथा निर्भय हो ॥ १०३ ॥

Our existence is threatened by death and fleeting youth (lit. as fleeting as lightning) by old age ; contentment is destroyed by covetousness after riches ; the happiness of tranquility is disturbed by graceful sports of clever and youthful women ; good merits are subject to the calumnies of the envious ; forests are infested by snakes ; kings are ruined by wicked courtiers ; and prosperity is tarnished by unsteadiness. What is there in this world which is not overpowered by another ?

Cf.—(a) " आक्रान्तंपिशुनैर्नरेन्द्रभवनं विद्यागृहं मत्सरै-
रायासैर्द्रविणं कुलंकुतनयैर्वनितावियोगैः सुखम् ।
साधुत्वं खलवञ्चनापरिभवैश्चिन्ता सहस्रैर्मन-
स्तत्रास्त्येव न यत्सरोप कलुषंनिर्दोष एकः शमः ॥ "
(चतुर्वर्ग संग्रहः । ४ । ६).

(b) " For the idea of the first line, compare—
" प्रहतं मरणेन जीवितं, जरसा यौवनमेव पश्योति ॥६९॥ "
(चन्द्रप्रभचरितम् । १ सर्गः).

आधिव्याधिशतैर्जनस्य विविधैरारोग्यमुन्मूल्यते, लक्ष्मीर्यत्र पतन्ति तत्र विवृतद्वारा इव व्यापदः । जातं जातमवश्यमाशु विवशं मृत्युः करोत्यात्मसा–त्तत्किं नाम निरंकुशेन विधिना यन्निर्मितंसुस्थितम् ॥ १०४ ॥

अनेक प्रकारकी मानसिक और शारीरिक आधिव्याधियोंसे आरोग्यका नाश हो जाता है, जहां लक्ष्मीका आगमन होता है वहां विपत्तिका द्वार भी खुलही जाता है, और जन्मलेनेवाले मात्र पदार्थोंको मृत्युभी वशीभूत करलेता है । इसलिए हम निःशंक होकर कह सकते हैं कि निरंकुश विधाताने ऐसा कोईभी पदार्थ नहीं बनाया जिसकी दशाका परिवर्तन कदापि न होता हो ॥१०४॥

We see that health is undermined by several diseases of mind and body, prosperity is attended with a host of calamities, and birth is invariably followed by death. We do not therefore know what is made by the creator to be entirely free from change and decay in this world ?

Cf.—(a) " " Who is safe,
In this tumultuous spere of strife and sorrow ? "
(Ferdausi's Shâh Nâmeh.)

(b) " There's no calamity in life,
Our being is with changes rife,
What feebler than man's breath ?
Our life is ever doubtful here,
One thing alone is plain and clear
And that one thing is——death "
(Kovaleuski. Great Thoughts).

(c) " जन्ममृत्यु जराव्याधि–वेदनाभिरभिद्रुतम् ।
संसारमिदमत्यन्त–मसारं त्यजतः सुखम् ॥ ".
(हितोपदेशः । ४ । ९१).

कृच्छ्रेणामेध्यमध्ये नियमिततनुभिः स्थीयते गर्भवासे, कान्ताविश्लेषदुःखव्यतिकरविषमे यौवने विप्रयोगः। नारीणामप्यवज्ञाविलसित वदनो वृद्धभावोऽप्यसाधुः, संसारे रे मनुष्या वदत यदि सुखं स्वल्पमप्यस्ति किंचित् १०५

जब गर्भमें निवास करते हैं तब तो विण्मूत्रादियुक्त अपवित्रस्थानमें अपने अंगको संकुचित करके अत्यंत कष्टके साथ रहना पड़ता है, यौवन समयमें कान्ताका वियोगरूपी दुःसह दुःख सहना पड़ता है, और वृद्धावस्थामें सुंदरियोंकी अवज्ञासे मन मलीन होना पड़ता है। इसलिए हे मनुष्यो! यदि इस संसारमें थोड़ासा सुखभी कहीं हो तो बतावो ॥ १०५ ॥

While yet unborn man remains imprisoned with contracted limbs in the narrow and impious womb of his mother ; in youth, he is subjected to excessive grief resulting from the sad bereavement of his beloved wife ; whereas, in old age, he is doomed to wear a sorrowful appearance caused by the dishonourable treatment he meets at the hands of (beautiful young) women, We would, therefore, beg to hear from men where in this world we can find the smallest particle of happiness and pleasure ?

Cf.—" I find in life that suffering succeeds to suffering, and disappointment to disappointment, as wave to wave. "
(Lord Lytton's Alice or The Mysteries Bk. V. Ch. I.).

For the idea of the first line, Cf.—
" मातृगुरूदरदर्यां कफमूत्रपुरीषपूर्णायाम् ।
जठराग्निज्वालाभिर्नवमासं पच्यते जन्तुः ॥९॥ "
(प्रबोधसुधाकरः)

For the point of the stanza, Cf.—
" Never shall the life,
Of mortal man be passed uncharged with ills.
(The Plays of Aeschylus p. 213.)

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्द्धं गतं, तस्यार्द्धस्य परस्य चार्द्धमपरं बालत्ववृद्धत्वयोः । शेषं व्याधिवियोगदुःखसहितं सेवादिभिर्नीयते, जीवे वारितरङ्गचञ्चलतरे सौख्यं कुतः प्राणिनाम् ॥ १०६ ॥

विधाताने मनुष्यकी आयुष्य १०० वर्षकी नियत की है जिसका आधा भाग तो रात्रिमें व्यतीत होजाता है, और शेष आधेके आधे २५ वर्ष बाल्य और वृद्धावस्थाके ग्रास बन जाते हैं और बाकीके २५ वर्ष मनुष्योंको अनेक व्याधि और वियोगके दुःखसहित सेवादिमें व्यतीत करने पड़ते हैं । इसलिए हम कह सकते हैं कि जलतरंगके समान चंचल इस जीवनमें सुखका लेश मात्र भी कहीं नहीं है ॥ १०६ ॥

The term of man's existence is limited to hundred years: half of it is passed in sleep (lit, nights), and half of what remains is taken up by childhood and old age ; while the rest is spent by him in disgraceful occupations like that of serving others, not altogether unmixed with the bitter consequences of diseases, separations, and misfortnnes. Where, then is the least possible trace of happiness in a man's life which is as unsteady as waves of water. ?

Cf.— " What a world !
No place of rest for man ! Fix not thy heart
Vain mortal ! on this tenement of life,
On earthly pleasures ! "

(Firdausi's Shâh Nâmeh.)

ब्रह्मज्ञानविवेकिनोऽमलधियः कुर्वन्त्यहो दुष्करं, यन्मुञ्चन्त्युपभोगकाञ्चकधनान्येकान्ततो निःस्पृहाः । न प्राप्तानि पुरा न संप्रति न च प्राप्तौ दृढप्रत्ययो, वाञ्छामात्रपरिग्रहाण्यपि परं त्यक्तुं न शक्ता वयम् ॥ १०७ ॥

विमल बुद्धिवाले ब्रह्मज्ञानी कैसा दुष्कर कर्म करते हैं कि जो (स्त्री और धनादिक) सांसारिक भोग विलाससे बिलकुल निस्पृह हो बैठते हैं, क्योंकि हम तो भुत और वर्तमान कालमें अप्राप्त और भविष्यतकी प्राप्ति की दृढ निश्चय न होनेवाले इच्छा मात्र परिग्रहका त्याग भी कदापि नहीं कर सकते ! ॥ १०७ ॥

The task undertaken by those that have attained to real spiritual knowledge is undoubtedly the most difficult one, as they entirely forsake the actual enjoyments of sensual-pleasures and wealth, anb become quite indifferent to their attractions ; but we, on the contrary, who have neither enjoyed them in the past, nor possess them at present, nor can say with any certainty of getting them in the coming future, are even unable to give up this nominal possession which exists only in our fond wishes.

The verse is same as slôka 4 in the *Sântiśatako. Part. 1* (शान्तिशतकम् । १ परिच्छेदः).

The idea of the slôka seems to be this :—To give up actual pleasures may be somewhat difficult : but to forsake what we have not should not cause thelcast difficulty to man.

व्याघ्रीव तिष्ठति जरा परितर्जयन्ती, रोगाश्च शत्रव इव प्रहरन्ति देहम् । आयुः परिस्रवति भिन्नघटा दिवाम्भो, लोकस्तथाऽप्यहित माचरतीति चित्रम् ॥ १०८ ॥

वृद्धावस्था व्याघ्रीके समान तर्जना करती हुई खड़ी रहती है, रोग शत्रुओंकी भांति देहपर प्रहार करते रहते हैं, और फूटे घड़ेसे जलके निकलते रहनेके सदृश आयुष्य भी प्रतिदिन क्षीण होती चली जाती है, परंतु तिसपर भी ये मनुष्य दुष्कर्म करनेसे नहीं डरते यह बड़े ही आश्चर्यकी बात है ॥ १०८ ॥

Old age is always threatening like a tigress, diseases are striking the body like its deadly enemies, and life is leaking out like water from a broken jar; but, strange to say that men are still regardless of doing good !

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4093.

Cf.—(*a*) " चलाविभूतिः क्षणभङ्गि यौवनं,
कृतान्तदन्तान्तर्वर्ति जीवितम् ।
तथाप्यवज्ञा परलोकसाधने,
नृणामहो विस्मयकारि चेष्टितम् ॥ "

(सुभाषितावलिः).

(*b*) " Why do mankind upon this fleeting world
Place their affections, wickedness alone
Is nourished into freshness; sounds of death, too,
Are ever on the gate to wear out life. "

(Firdausi's Shâh Nâmeh.)

सदायोगाभ्यासव्यसनवशयो रात्ममनसो, रवि-
च्छिन्ना मैत्री स्फुरति कृतिनस्तस्य किमुतैः
प्रियाणामालापैरधरमधुभि र्वक्रकमलैः, स-
निःश्वासामोदैः सकुचकलशाश्लेषसुरतैः १०९

जिन पुण्यवान् पुरुषोंकी आत्मा और मन योगा-
भ्याके व्यसनमें लवलीन होजाते हैं, और योगाभ्यास
से जिनकी निरन्तर मैत्री होजातीहै, उनको प्राणप्यारी
सुन्दरियों के सम्भाषण, अधरामृत, सुगन्धित निःश्वास
सहित वदनकमल, कुचकलशके आलिङ्गनयुक्त मैथुन
आदिसे कुछ भी प्रयोजन नहीं रहता ॥१०९॥

The fortunate being who subjects himself to the practice of mental abstraction, and devotes his soul and mind to everlasting contemplation of God, has nothing to fear from (or to do with) the charming conversations of lovely women, the ambrosial lips, the moonlike faces, the fragrant breaths, and the sensual embraces of their heaving breasts.

The word अविच्छिन्ना literally means, unbroken.

Is it not true that an ascetic has nothing to do with women and their sports?

जातः कूर्मः स एकः पृथुभुवनभरायार्पितं येन पृष्ठं, श्लाघ्यं जन्म ध्रुवस्य भ्रमति नियमितं यत्र तेजस्विचक्रम् । संजातव्यर्थपक्षाः परहित करणे नोपरिष्टान्न चाधो, ब्रह्माण्डोदुम्बरान्त-र्मशकवदपरे प्राणिनो जातनष्टाः ॥ ११० ॥

इस संसारमें एक उस प्रसिद्ध कूर्म (कूर्मावतार) का जन्मही सफल समझना चाहिए कि जिसने इस विशाल पृथ्वीका भार धारण करनेके निमित्त अपनी पीठको समर्पण कियाहै, और इसही भांति उन ध्रुवजीका जन्म भी अत्यन्त प्रशंसनीय है कि जिनको मध्यमें लेकर सप्तर्षियोंका ज्योतिमण्डल भ्रमण करताहै । परन्तु परोपकार करनेमें असमर्थ मनुष्योंका जन्म तो इस ब्रह्मांडमें गूलरके मध्यवर्ती मच्छरों के समान सर्वथा निष्फलहै कि वे सपक्ष होकरभी कुछ नहीं करसकते ॥११०॥

The birth of that great Tortoise *Koorma* (कूर्म) is indeed to be hailed with loud acclamation ; for, it is He who has voluntarily offered His back for the support of this heavy and extensive Earth ; similarly, the birth of *Dhruwa* (ध्रुव or the pole star) is also a matter of memorable record ; for it is he who remains fixed in the midst of the stellar world incessantly revolving around him. All other creatures are daily born and dead within the interior of this universe without the least notice being ever taken of them ; because they pay very little heed in affording the slightest help to their fellow beings, just like the mosquitoes which though possessing wings are unable to fly a great distance either upwards or downwards, and thus end their miserable lives within the Goolar in which they are born.

Quoted anonymously in the *Subhâshitâvali* (सुभाषितावलि) at No. 1033, and under *Bhartrihari* (भर्तृहरि) in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 4154.

उन्मीलत्रिवलीतरङ्गवलया प्रोत्तुङ्गपीनस्तन-द्वंद्वेनोद्यतचक्रवाकमिथुना वक्राम्बुजोद्भासिनी । कान्ताकारधरा नदीयमभितः क्रूराशया नेष्यते, संसारार्णवमज्जनं यदि ततो दूरेण संत्यज्यताम् ॥ १११ ॥

हे मनुष्यो ! यदि तुम संसार समुद्रमें डूबनेकी अभिलाषा नहीं रखते हो तो इस चारों तर्फसे घात करनेवाली कान्तारूपी नदीका दूरहीसे परित्याग करो, कि जहांपर प्रकाशमान उदरवर्ती त्रिवलीकी तरङ्ग हिलोरे लेरहीं हैं, बड़े मोटे और ऊंचे कुचयुगलरूप चक्रवाक मिथुन विराजमान हैं, और मुखरूपी कमल पूर्णरूपसे खिल रहे हैं ॥ १११ ॥

If you do not wish to be drowned into the worldly ocean, you should carefully avoid from a distance the woman-stream that is dreadfully cruel on all sides, having the three curved lines of hair on the .... for its mass of rolling waves, the high and spacious breasts for a pair of *Chakrawâka* (चक्रवाक) birds, and the beautiful face for a blooming lotus on its banks.

Cf.—(*a*) " तरङ्गभ्रूभंगा क्षुभितविहगश्रेणिरशना,
विकर्षन्ती फेनं वसनमिव संरम्भशिथिलम् ।
यथाविद्धं याति स्खलितमभिसन्धाय बहुशो,
नदीरूपेणेऽयं ध्रुवमसहनासा परिणता ॥ "

(ध्वन्यालोकः)

(*b*) " रूपजला चलनयना, नाभ्यावर्ता कचावलि भुजंगा ।
मज्जन्ति यत्र सन्तः, सेयं तरुणी तरंगिणी विषमा ॥ "

(रसगंगाधरः)

इहहि मधुरगीतं नृत्य मेतद्रसोऽयं, स्फुरति परिमलोऽयं स्पर्श एषः स्तनानाम् ।
इति हतपरमार्थैरिन्द्रियैर्भ्राम्यमाणः, स्वहित करणधूर्तैः पंचभिर्वञ्चितोऽस्मि ॥ ११२ ॥

" यहांपर सुननेको मधुरगान, यहांपर देखनेको नृत्य, यहांपर स्वादुलेनेको मिष्टरस, यहांपर सूंघनेको सुगन्ध, और यहांपर स्पर्श करनेको स्तन विद्यमान हैं, " इस प्रकार गोतेखाताहुवा मैं निजहितसाधनसे वंचित करनेवाली और परमार्थको नाश करनेवाली पंचेंद्रियोंसे रात-दिन धोखा खारहाहूं ॥११२॥

Here is sweet voice to hear, graceful dance to see, ambrosial juice to taste, fragrant cent to smell, and lovely breasts to touch ; being thus deceived by my fine senses which are very clever to secure their own ends, I am wandering uselessly about the world (without devoting the least attention to my spiritual improvement which is to help me a great deal in obtain ing salvation).

The word इन्द्रिय *Indriya* is here used for those bodily organs which are the medium of our knowledge of the exterior world. These organs of perception are five in number: *viz*, senses of hearing, sight, taste, smell and feeling.

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्ता-
वलि-र्दृष्टिर्नश्यति वर्धते बधिरता वक्त्रं च
लालायते । वाक्यं नाद्रियते च बान्धवजनो
भार्या न शुश्रूषते, हाकष्टं पुरुषस्य जीर्णवयसः
पुत्रोऽप्यमित्रायते ॥ ११३ ॥

अहो यह बड़े कष्टकी बात है कि, वृद्ध होजानेपर मनुष्य की कैसी शोचनीय दशा होजातीहै कि, शरीरमें तो झुर्रियें पड़जाती है, गमनशक्ति नष्ट होजाती है, दन्तपंक्ति भ्रष्ट होजाती है, दृष्टि नष्ट होजाती है, बधिरता बढ़ने लगती है, मुखसे लार बहने लगती है, भाई बन्धु वचनोंका आदर करनेसे संकोच करते हैं, भार्या सेवा करनेसे मुँह मोड़ती है और विशेष क्या कहाजावे पुत्रभी शत्रुकासा आचरण करनेको तत्पर होजाते हैं ! ॥ ११३ ॥

Alas ! what a distress is old age to man : his body is disfigured with wrinkles, his steps become unsteady, his rows of teeth are broken, his sight is lost, his deafness is increased, his mouth is full of saliva, his words are not respected by his relatives, his wife is disobedient, and his very son is even assuming the part of a foe !

Quoted anonymously in the *Sârngadharapaddhati* (शार्ङ्गधरपद्धति) at No. 4161. It also stands in the *Panchatantra. IV. 78.* (पंचतन्त्रम् । ४ तंत्रम् । ७८).

क्षणं बालो भूत्वा क्षणमपि युवा कामरसिकः,
क्षणं वित्तैर्हीनः क्षणमपि च सम्पूर्णविभवः ।
जराजीर्णैरङ्गैर्नट इव वलीमण्डिततनु–र्नरः सं-
सारान्ते विशति यमधानीजवनिकाम् ॥ ११४ ॥

कभी तो बालक, कभी कामदेवके रसमें भीजाहुवा जवान, कभी दरिद्री, कभी पूर्णसम्पतिवान् और कभी बूढ़े नटके समान झुर्री पड़ेहुए शरीरसे यह मनुष्य नाना प्रकारके दृश्य दिखलाताहुवा अन्तमें यमपुरीरूप परदेमें प्रवेश करजाता है ॥ ११४ ॥

Sometimes playing like a dramatic actor the part of a child, and at others that of a passionate youth; sometimes performing the part of a poor, and at others that of a man of enormous wealth and prosperity; a human being at last disappears behind the curtain of death, vanishing altogether from the worldly stage, with worn out body all full of wrinkles through the baneful effects of age.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Subhâshitâvali* (सुभाषितावलि) at No. 3319, and the *Sârngadharapaddhati* (शार्ङ्गधर-पद्धति । ४०९४). Cf.—(*a*) " In fine, old age may be considered as last scene in the great drama of life. " (Cicero.) (*b*) " The world itself Is an ingenious juggler—every moment Playing some novel trick; exalting one, In pomp and splendour, crushing down another, As if in sport,—and death the end of all ! " (Firdausi's Shâh Nâmeh.) (*c*) " All the world's a stage And all the men and women merely players : They have their exits and entrances : And one man in time plays many parts. " (Shakespeare's As You Like It. II.). (*d*) " Here is the babe in his leading strings, Here is the boy at play; Here is the passionate youth with wings, Like a bird's on a stormy day, ... (Schiller's The Puppet-Show of Life.)

प्रशान्तशास्त्रार्थविचारचापलं, निवृत्तनानार-
सकाव्यकौतुकम् । निरस्तनिःशेषविकल्पवि-
प्लवं, प्रपत्तुमन्विच्छति शूलिनं मनः ॥११५॥

नानाविध शास्त्रार्थके विचारकी चञ्चलताको छोड़, अनेक सरस काव्य कथाओंसे निवृत्त होकर, और सब प्रकारके कुतर्करूप प्रपंचका त्याग करके, अब यह मन श्रीशिवजीकी शरण लेनेकी अभिलाषा कररहाहै ॥११५॥

The mind that has forsaken its former cleverness in expounding the various *Shástraic* texts, that has lost all interest in perusing a variety of *Kavyas* (काव्य or high class literature), and that has washed off every perceptible trace of a series of doubtful septical reasonings, is now anxiously seeking its last refuge in the concentrated devotion of Śiva.

Quoted anonymously in the *Subháshitávali* (सुभाषितावलि) at No. 3405.

भोगे रोगभयं कुले च्युतिभयं वित्ते नृपालाद्भयं, मौने दैन्यभयं बले रिपुभयं रूपे जराया भयम् । शास्त्रे वादभयं गुणे खलभयं काये कृतान्ताद्भयं, सर्वं वस्तु भयान्वितं भुवि नृणां वैराग्यमेवाभयम् ॥ ११६ ॥

भोगविलासमें रोगादि उत्पन्न होनेका, सत्कुलमें वंश परम्पराके टूटनेका, द्रव्यमें राजाका, मौनधारणमें दीनताका, पराक्रममें शत्रुका, सुन्दरतामें जराका, शास्त्रमें विवादका, गुणमें दुर्जनका, और कायामें मृत्युका भय सर्वदा बना रहता है। इसलिए हम कहते हैं कि इस पृथ्वीतलपर और सब पदार्थ तो भययुक्त हैं परन्तु एक वैराग्यही ऐसा है कि जो सब प्रकारके भयसे सर्वथा निर्भय है ॥ ११६ ॥

Enjoyment is subject to disease, respectable family to degradation, and wealth to the fear of being forcibly taken away by kings; verbal silence is prone to be misconstrued into penury, and physical valour is always afraid of confronting a powerful foe; beauty is subject to old age, learning to controversy, body to death, and good qualities to the faultfinding spirit of evil persons. Thus we see that everything else in this world is indeed subject to danger and fear, but *Vairāgya* (वैराग्य) or asceticism alone is entirely free from any sort of fear and apprehension.

This stanza is also found in the Ashtaratna. The following verse which differs very slightly from our text stands in the *Chaturvarga-sangraha* (चतुर्वर्गसंग्रह) of Kshemendra (क्षेमेन्द्रः):—

" भोगे रोगभयं सुखे क्षयभयं वित्तेऽग्निभूभृद्भयं,
दास्ये स्वामिभयं गुणे खलभयं वंशे कुयोषिद्भयम् ।
माने म्लानिभयं जये रिपुभयं काये कृतान्ताद्भयम्,
सर्वं नामभवे भवेद्भयमहो वैराग्यमेवाऽभयम् ॥ "

VARIANTS.

As the subject of Variants has already been exhaustively dealt with by Mr. K. T. Telang (Vide Bombay Sanskrit Series No.XI) we shall only confine ourselves to such of the various readings as are not to be found there and advise our readers to refer to the aforesaid work for further information on the point. (a), (b), (c) and (d) are here used respectively to denote the first, second, third and fourth *charanas* of a stanza.

NITISATAKA.

. VI. (a) रोद्धुं for व्यालं, मत्तेभ for रोद्धुंस; (b) भेत्तुं for छेत्तुं' ति for ते; (d) सतां for खलान्, खलान् for सताम् Pdm Vś.

XI. (a) दहनश्छ for हुतभुक्छ, सूर्यप्रभा for सूर्यातपो; (c) प्रभावै for प्रयोगैः; (d) सर्वेष्वौ for सर्वस्यौ Sk.

XIV. (b) भ्रमो for भ्रान्तं; (d) भुवने for भवने Sk.

XVII. (b) परिलब्धीतान्नलक्ष्मी for लघुलक्ष्मी नैवतान्सं Sb. (c) मदमिलितमिलिन्द for अभिनवमदलेखा Śp.

XIX (a) अचंद्रप्रभा for न चंद्रोज्वला; (b) कुंचि for लंकृ; (c) एकावाणिर for वाण्येकासम; (d) चाक्षयं for भूषणं Sk.

XX. (a) तुलं for धिकं; (b) वती for करी, सुखवती for सुखकरी; (d) दुरितहा for नेतुधनं Sk.

XXII. (a) तथा for सदा Sb.

XXVIII. (a) च्यो for च्यः Sb.

XXIX. (a) न्वितो for कृशो Sp; (b) चीघृति for दीधिति Sb; (c) विशाल for विभिन्न, दलनव्यापार for कवलग्रासैक Ks., दर्पाध्मातकरीन्द्रकुम्भदलनप्रेङ्खन्नखाग्राशनि: for मत्तेभेन्द्रविभिन्नकुंभकवलग्रासैकवद्धस्पृहः Sb.

XXX. (a) त्प for त्वं H., शुष्क for स्वल्पं Sb., सेक for शेष Sb., कं for गोः H.; (*b*) भवे for तुत H., वः for धा Sb.

XXXII. The Hitôpadeśa transposes the two halves of the stanza. In the Panchatantra the 2nd charana stands thus : जातस्तु गण्यते सो ऽत्र यः स्फुरत्यन्वयाधिकम्.

XXXIII. (*b*) द्वे वृत्तीचम for द्वयी वृत्तिर्मं; (*c*) सर्वलोकस्य वा मूर्ध्नि for मूर्ध्नि वा सर्वलोकस्य; (*d*) विशिर्येतवनेऽथवा for शीर्यते वन एव वा H.

XXXVIII. H. transposes (*a*) and (*b*).

XXXIX. शीलंशैलतटात्पतत्वभिजनो निर्दह्यतां वह्निना माश्रौपं जगति श्रुतस्यविफल क्लेशस्य नामाप्यहम् for (*a*) and (*b*); (*c*) मे सर्वदा for नः सर्वदा; (*d*) वुध for लव, अमी for इमे Sb.

XL. (*a*) व्यत्रि for णिस H. P., नाम for कर्म H. P.; (*d*) वाह्यः for त्वन्यः P.

XLII. (*c*) स्त्री for ह्री Sb.

XLIII. (*c*) नाशः for भवति Sb.

XLIV. Besides some of the Variants as given by Mr. K. T. Telang, Abhinavagupta in his commentary of Dhwanyâlôka transposes (*b*) and (*c*).

XLVII (*c*) प्रचुरमित्र for प्रचुरनित्य H., भूरि for नित्य, वित्तध for नित्यध P.

L (*c*) धिग for किम, यदस्यापि for वरास्माकं Sp.

LIII (*c*) पों for पं:; (*d*) भवेत्किं for किमसौ Sb.

LIV (*d*) द्गुणवतां for स्वगुणिनां Sb.

LVII (*d*) दहत्येवहि for स्पृष्ठोदहति Sp.

LIX (*a*) ज्ञ for ज्ञा Sb.

LXI (*c*) निःका for निष्का Kś. Sk.

LXII. (*c*) ला for ले; (*d*) देतेयेषु for येप्वेतेनि Sb.

LXIV (*a*) सुच्छ for मच्छ; धि for धिः, then comes (*c*) with र for अ, ष्यन for निर, and नीयाः for साराः; then comes (*b*); (*d*) श्रुतेऽस्यन्तासक्तिःपुरुषमभिजातं कथयति for (*d*) Sb.

LXVI (*a*) चेतो for चित्तं Sb.

LXVIII Sb. reads (*c*) for (*a*), (*a*) for (*b*) and (*b*) for (*c*).

LXX (*b*) पुष्णन्तः स्वीयमर्थं सतत कृतमहा for स्वार्थान्संपादयन्तो विततपृथुतरा Sb.

LXXVII (*b*) पक्षिणः for र्णां गणाः Saraswati.

LXXX (*c*) श्रितानि for श्रयेण; (*d*) शाहोट for कंकोल Sb. The Sp transposes the two halves of the stanza and reads शाखोट for कंकोल, अपि for ऱ्यपि and नन्ति for नानि in our last charana.

LXXXII (*b*) मांसौ for शाल्यो; (*c*) विचित्रा for च दिव्या Sb.

LXXXIII (*a*) पाण्डित्यस्य for ऐश्वर्यस्य, मधुर for सुजन Sb., रव for सु Sk.; (*c*) वतोघ for विलुर्घ Sk., Sb., वाच्य for व्याज Sk.; (*d*) सर्वस्यास्य पुन स्तथैव जगतः for सर्वेषामपिसर्वकारण मिदं Sb., कालसुभगं for कारणमिदं, वरं for परं Sk.

LXXXIV (*a*) अथवा for यदि वा; (*b*) परापततु for समाविशतु; (*d*) चलय for विचल Sb.

LXXXV (*c*) तत्क्षण for सत्वर; (*d*) स्वस्यास्तिष्ठत for लोकाः पश्यत, चोयतम् for कारणम् Sb.

LXXXVIII. (*c*) जि for भि, म्रोऽसुरैः for म्रः परैः Sb.

XCI (*a*) रविनिशा for शशिदिवा P.; (*c*) निरीक्ष्य for विलोक्य P.

XCIV (*b*) मांत for मैंक Sb.

XCV (*a*) एडान्त for एडोद Sb.; (*b*) क्षितः सदा for क्षितो महा Sp., रनिशं for पुटके, घरः कल्पितो for टनं कारितः; (*d*) भानुर्धा for सूर्योभ्रा, यङ्शेन for नित्यमेव Sb.

XCVI (*b*) सहस्रगुणिता for ऽपिनैव नचंय, नचयाग्विशुद्धिः for लक्कताऽपिसेवा; (*c*) कर्माणिपूर्वशुभसंचय for भाग्यानि पूर्वतपसाखलु Sb.

XCVIII. (*a*) घून्म्र for घूंश्च; (*d*) निन्गु for नैगुं Sb.

C. The Sb. reads (*c*) for (*b*), and (*b*) for (*c*).

CVI. (*a*) महाशयस्य for हि वैर्यवृत्तेर् Sb.; (*c*) घः कृत for धेामुख, तनूनपातो for कृतस्य वह्नेर् H. Sp.; (*d*) यान्ति for याति Sp. H. Sb.

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II. (*a*) ह्रा for भा; (*b*) क्षितैः for क्षणैः Sb.

III. (*a*) त्कु for कु Sp., तान्ताः for ताक्षाः Sp. Sb.; यैं for यीं Sb.; (*b*) ह्रावा for वाचो Sp. Sb., लज्जिता न्ता श्च for लज्जिताश्चैव N. Sb.; (*c*) सस्मितं for चस्थितं N.

IV. (*a*) गतैः for णतैः N.; (*c*) नवोढानामेभि for नवोढा-नामेतै G. Ks., लसितैः for चलितैः N.; (*d*) लीलालीना for श्रीला-ब्जाना Ks., कीर्णा for पूर्णा N., दृशः for दिशः Ks. G.

V. (*a*) विकासि for विडम्बि Ks. G.; (*c*) संभ्रम for विभ्रम G. Ks.; (*d*) वार्चा for वाचो G. Ks.

VI. (*a*) न्मुग्धं for हक्के Sb. Dh., तरलमधुरो for सरलतरलो Sb. Dh.; (*b*)स्प for ष्य N. Sb. Dh., स्य for ष्य Ks.; (*c*) ता for ती Sb. Dh.; (*d*) व हि न for ह न हि Sb. Dh.

VII. (*a*) इ for ह्र Ks.; (*c*) खा for स्वा Ks., दे for ये G., दो for दौ Ks. G., स्पर्शे for स्पृश्ये N.; (*d*) स for सु Ks.

VIII. (*a*) एताश्च for एताः स्व N. (*b*) हंसाः for हंस्यः Ks.; (*d*) विस्रस्त for वित्रस्त Ks., शाशिपातैः for शैः कटाक्षैः N.

IX. (*b*) लम्बि for कम्बि Sb.; (*d*) वशी for वशं G. Sb. Ks.

X. (*a*) वाचो for बोधा Sb.; (*d*) स्त्यबला: for अबला: G. Ks.

XI. (*b*) भगो for भ्रुनो Sb.

XII. (*b*) वक्र for वक्र G. Ks., गणा: for गणे: Ks.; (*c*) इय for इयं Ks. G., मितं for नेतं G. Ks.

XIII. (*a*) धनुष्मती for धानुष्मता Ks.; (*b*) मपूर्वापिचदृश्यते for (*b*) Ks., मरूर्वा त्वयि दृश्यते for (*b*) G., तव दृश्यते for दृश्यते त्वयि Sp. Sb.; (*c*) यथा for यदा G. Ks., यथा for यदा Sp. Sb., हरसि for विश्यसि G., वर्द्धसि for विष्यसि Ks.

XIV. (*b*) मणी for स्त्री; (*c*) निरामे for विनामे; (*d*) रत for त Sb. Am.

XV. (*a*) यदृत्त: for वदृत्त: Ks. G.; (*b*) रागान्वेषु तदोष्ठ for रागाधिष्ठितमोष्ठ Ks. G.; (*c*) पंक्तिरेव for पंक्तिफेव Ks. G., मालि for पंक्ति Sb.; (*d*) मे for सा Sb.

XVII. (*a*) तस्या: for यस्या: Ks. G.

XVIII. (*b*) मुदाहर for मिदंवद Kp. Ud., न्ति for न्तु Ud.; (*c*) किल for किमु G. Kp. Ud.; (*d*) विलासिनीनाम् for नितम्बिनीनाम् Ks. G. Kp. Ud., विलोचना for नितम्बिनी Sb.

XIX. (*b*) प्लुतललित for प्लवलुलित G.; (*c*) संभोगिनीनाम् for संसर्गिणीनाम् G.; (*d*) मा for ता N.

XXII. (*a*) वन for वने Ks. G. Sp.; (*c*) तनू for स्तनो Sp.

XXIII. (*b*) दृष्टा for दृष्ट्वा Ks., लोला: for लोला N.

XXIV. (*b*) कुंकुमान्वितम् for कुंकुमाविलम् G.; (*c*) दालसा for नोद्दता Sb.

XXV. (*a*) नागत for मानित Sb.; (*b*) श्लथीयतमनु for श्लथीकृततनु G., श्लथीयममनु for श्लथीकृततनु Sb.; (*c*) प्रेमार्द्र for प्रेमार्द्रं G., मगल्मा for मगल्भं G.; (*d*) सङ्गा for शङ्का Sb., विष for विक Sb., दि for धि G.

XXVI. (*a*) परि for रसि Sb.; (*c*) समर for जनित Sb., स्वादै for स्विन्न G., स्त्री for स्रा G.

XXVII. (*b*) यः for यत् G.

XXVIII. (*b*) थो for था, and रः for राः Kp. Ud.; (*c*) तदपि for यदपि G., इदमपि for यदपि च Sp.

XXXI. (*a*) नि for आ Sb.; (*b*) पापवारिणि for पापहारिणि G. Sb.; (*c*) मध्ये for ह्रये G., इन्द्रे for ह्रये Sb., मृगाक्ष्या for तरुण्या Sb.

XXXII. (*c*) भवति for वहति G. N.

XXXIII. (*b*) विरतो for विरुता Ks. G.

XXXV. (*b*) कातुली for कामिनी Ks. G.; (*d*) सुखयन्ति नेत्रहृदये for सुखयन्त्यवेहि हृदयं Ks. G.

XXXVI. (*a*) कला for कथा Ks. G.; (*c*) परिमलाः for परिमल Ks. G.

XXXVIII. (*a*) अच्छाच्छ for अच्छाई Ks. G.

XXXIX. (*b*) सिन्धु for सीधु Ks.; (*d*) निदाघेतूर्णतत for निदाघार्ताह्नेतत Ks. G.

XLI. (*a*) वेशा for वेषा Ks., चेषा for वेषा G.; (*b*) विकसज्जाती पुष्प for विकसितजातिः पुष्प Ks., जाती for जातिः G.; (*d*) तनुते for कुरुते N.

XLII. (*c*) एव for रात्र Ks.

XLIII. (*c*) वसुधा for क्षितिरपि Ks. G.; (*d*) वृष्टि for दृष्टि Ks. G., पातयतु for यापयतु Ks. Sp. Sb., यातु संत्रस्तः for यापयतु G.

XLV. (*b*) प्राप्ते for प्राये Ks. G.

XLVI. (*a*) आसारेषु for आसारेण Ks., यदा for बहिः Ks.; (*c*) जालैः for जाताः Sb., शीकरशीतला for शीतलशीकरा Sb., मरुतो वा for मरुतश्चा Ks., G., मरुतोर for मरुतश्चा Sb.

XLVII. (*a*) सुप्त्वा for नीत्वा Sp., सुप्तो for नीत्वा Sb., सप्त for खिन्न Sp. Sb.; (*b*) विरतौ for निरतो, विशुद्धः for विविक्ते Sp. Sb.; (*c*) वर्जितं for वार्जितं Ks. G., गर्गरी for कर्करी Sp.; (*d*) धरांश for च्छधारं Ks., न पिबति for पिबति न Sb.

XLVIII. (*a*) घृताः for भृतः Ks.; (*c*) पीनोरुःस्थल for पीनोवस्तन Ks. G., रं for रे G.
XLIX. (*a*) शी for सी Ks.; (*b*) वक्षस्युत्कं for वक्षःसुत्कं Ks.; (*d*) भृतः for कृतः Sb. Sp.

L. (*a*) कु for क Sp. Sb, दशो for दशी Ks., G; (*b*) आलिंग्य कम्पञ्छनैः for चद्रेषु कम्पं गतैः Ks. G., आवेग for चड्रेषु Sp. Sb., ते for तैः Sp. Sb.; (*c*) शी for सी Ks., खैर्द for कृतोद, दं for दान् Sp. Sb.

LI. (*a*) सत्वेमि for संस्तेते Ks.

LII. (*a*) यां सन्तु for यामास Ks., मत्र for मास Auchitya.; (*b*) विदग्धा for विचित्रा Ks. G.; (*c*) द्रुमौ for द्रुमो G., द्रूमौ for द्रुमो Ks., वंद्रू for तद्रु Auchitya. मपरं for मधिकं Auchitya.

LIII. (*b*) मिह for मपि Ks. G.; (*c*) हेला for हीला Sb.

LIV. (*b*) यस्य for वैस्य Sb., पुत्र for पति Ks. G.; (*d*) दुःखैक for दुःखस्य Ks. G., च for हि Ks. G. Sb.

LV. (*a*) नामपि for नां हृदि Ks. G.

LVI. (*a*) वचसि for भवति, भवति for वचसि Ks. G.; (*b*) श्रुति for श्रुत Ks. G.

LVII. (*d*) स्वर्गस्यापि फलं तथाप्सरसः for स्वर्गेऽपि चाप्सरसः Ks., स्वर्गस्तस्यापि फलं तथाप्सरसः for स्वर्गः स्वर्गेऽपि चाप्सरसः G.

LIX. (*a*) च नर for पुरुष Ks., सनर for पुरुष G.; (*c*) जुषो for गता Sp. Sb.; (*d*) हृदि न for न हृदि Sp. Sb.

LX. (*b*) पदं जनाः for यदंगनाः Ks.

LXI. (*b*) कुलीनत्वं for विवेकित्वं, विवेकिता for कुलीनता Ks. G.; (*d*) स्वतः for हंत Ks.

LXII. (*d*) कुटिल for कुटिला G.

LXIII. (*a*) विकलः for रहितः, रहितः for विकलो Sb., गलि for रहि T., Sp. Auchitya. Nami. read (*c*) for (*b*) and *vice versa*; (*b*) णैः for णौ, ति for य, श्रैः for त्रः Nami, परिवृत्ते

for कुलशतै Auchitya, चितः for शतैः, स्वाप वहुलः for रावृततनुः Nami., ति for य T.; (*c*) वृद्धः for जीर्णः Sp. Nami., रूक्षः for जीर्णः Auchitya, दिं for पिं Nami. Auchitya, करः for गलः Sp., जीर्णोऽपि करक for जीर्णः पिठरक G., रज for रक T.; (*d*) श्ये for न्ये Sb., तमपिमदयत्ये for हतमपि निहन्त्ये Sb. Auchitya.

LXIV. (*a*) कुसुमायुधस्य for झषकेतनस्य Sp., जननीं for परमां Ks. G., महतीं for परमां P. Ks.; (*b*) कला for फला Ks. (*c*) मुण्डीकृतालुञ्चिताः for नग्नीकृतामुण्डिताः Ks.; (*d*) इक्तपटी for त्पंचशिखी Sp. P., नः for लाः Ks.

. LXVI. (*a*) कलङ्क for वलम्ब Sb.; (*b*) व्यस्त for ध्वस्त Ks; G. Sb., धैर्याः for धैर्यं Ks., वि for नि Ks. G. Sb.

LXVII. (*a*) Sp. reads the first half of (*b*) for that of (*a*). रुग्ण for गाढ Sb.; (*b*) ति for तः Sb.; (*c*) पर for शिं Sb., मानं for म्लानं Ks. G., मान्यो for म्लानं Sb.; (*d*) यद्यत्रस्त for यद्विन्नस्त Ks. G., ह्य for हि Sb.

LXVIII. (*a*) रतव for रोदधि Ks. G., दुष्पार for निस्तार Sp.

LXIX (*b*) वार्थोचैः for वार्योऽर्थैः Ks., सानुरागः for सानुरागे N.; (*c*) तात्र for यात्र G., कुमुदे for नयने Ks., नान for नीना G.; (*d*) वात्रचा for माक्रम्या G.

LXX (*d*) नर्थं निजकुलदहनं for नर्थत्रजकुसुमवनं Ks. G.

LXXI (*a*) वहुतर for प्रचुरतः Ks., विद्मर for प्रचुरतः N., द्मर for चुरतः Pdm. Vś.; (*b*) वाहूमु for तामु Pdm. Vś.; (*c*) पारण for पार्वण Ks. G.

LXXII (*c*) मायाति for मुह्यति Ks. G., ऽति for ऽभि Ks. G., जानन्नपि for विद्वानपि Ks. G.; (*d*) मसि for शुचि N., पुत्रिकां for पुत्तिकां N. Ks.

LXXIII (*a*) श्रुता for स्मृता Ks.; (*b*) वर्द्धिनी for कारिणी Ks. G.

LXXIV (*b*) गोचरः for गोचरा N., रे for रा Sb.; (*c*) चक्षुस्पथादतीता for चक्षुः पथादपेता Sb., दपगता for दपेतातु Ks. G.

LXXVI (*c*) दुर्ग्राह्यं यन्महद्भिर्नरवरवृषभैः for स्वर्गद्वारस्य विघ्नोनरकपुरमुखं P.; (*d*) लोके for सृष्टं P., धर्मनाशायदृष्टं for प्राणिनामेकपाशः P., नां मोहपाशः for नामेकपाशः Ks. G.

LXXVII (*a*) न सत्येन for सत्यत्वेन Ks.; (*b*) द्वंद्वं for द्वंद्वे G., गतं for गते G.; (*c*) किन्त्वेकं for किन्त्वेवं G., मन for मना G.

LXXVIII (*a*) स्वभावा for विलासा N.; (*b*) रता for रत Ks.; (*d*) मुदा for मुधा Ks. G.

LXXIX (*a*) दुदारा for मुदारा Ks. G., वरं for धरं Ks. G.; (*b*) तत्रा for यत्रा Ks. G.; (*c*) तावत् for तत्किं Ks. G., मिवातीवविरसं for मिदानीमतिरसं Ks. G.

LXXX (*b*) मम् for माः Śp.; (*c*) हृद्गतं for हृदये P. Śp. Sb.; (*d*) न स्त्रोणामेकतो रतिः for मियः कोनाम योषिताम् Śp.

LXXXI. (*a*) अमृतं वचनेषु for मधुतिष्ठति वाचि. Kuvalaya. Śvindu.; (*b*) हालाहलं महद्विषम् for हालाहलमेवकेवलम् P.

LXXXII. (*c*) दृष्टाः for दृष्टः Ks. G., शक्या for शक्य Ks. G.

LXXXIII (*c*) येना for तेना Ks. G.; (*d*) पचती for सपच Ks. G.

LXXXIV (*d*) स्ति for स्ते Sb.

LXXXV (*b*) महं for महो N. G. Ks., दृश्यो for दृष्टो Ks.; (*d*) वैद्यो for मंत्रो G., वैद्या for मंत्रो Ks.

LXXXVI (*b*) युगे for तटे Śp. Śtilaka., रति for रस Śtitaka.

LXXXVII (*c*) विदग्धद्रव्य for विदग्धद्रङ्ग. Ks. G.

LXXXVIII (*c*) गच्छन्तीषु for यच्छन्तीषु. G.

XCI (*a*) तरला for चपला Ks. G.; (*b*) पूर्ण for दर्प Ks., रूप for दर्प G.

XCII. (*a*) ज्ञारविन्द for क्षप्रियंगु Śp.; (*c*) द for र Śp. Sb.; (*d*) मियामा for मयामा Sp. Sb.

XCIV. (*a*) सद्रस for सद्मस Ks.; (*b*) चिरमनुस्यूते for स्थिरमिवस्फीते T.

XCV. (*a*) सि for जि Sb., समुत्पन्नः for सुसंबद्धः Sb.; (*b*) विष्क for विक्र Sb.; (*c*) निसर्ग for भुजङ्ग Sb., तस्तास्या for ऌः स्तब्धो Sb.

XCVI. (*c*) स्य for य Śp. Sb.

XCVII. (*b*) नीरागेषु जनो for नीरागेष्वपि यो T., (*c*) व्याविद्धमुग्धो for व्यालावलीढो T.; (*d*) तान्न for तोहि T.

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II. (*b*) त्रि for प्र Sb.; (*d*) पु for सु N.

III. (*b*) प for श Sb.

IV. (*d*) संप्राप्तश्च for प्रातः काण N.

V. (*a*) देशे भ्रान्त for भ्रान्तं देश Sb., मे for मं Sb., ऌ for ऌं Sb.; (*b*) मुत्कण्ठापरिखेदितेन मनसा नीतंवृथायौवनम् for (*b*) Sb.; (*c*) त्यक्त्वामानकुलानुरूपमुचितं सेवाकृतानिष्फला for (*c*) Sb.; (*d*) तृष्णे ब्रूहि किमन्य दिच्छसि परं तत्रापि सम्भावयम् for (*d*) Sb.

VI. (*c*) ममणिहित for मः प्रहसित Sb.

VII. (*d*) मो for मा Ks.

VIII. (*a*) णांशुका for णोम्बरा Sb.; (*b*) द्विर्विधुरैः क्षुधार्तविधुरां पश्येन्न for द्विः क्षुधितैं निरन्नविधुरा दृश्येत Sb., नीम् for नी Sb.

IX. (*c*) ष्टयो for ष्टयु Sb.

X. (*a*) याञ्चा for हिंसा Śś.

XII. Auchitya reads तपो न तप्तं वयमेव तप्ता भोगा न भुक्ता वयमेवभुक्ताः । जरा न जीर्णा वयमेव जीर्णा स्तृष्णा न याता वयमेव याताः॥

XIII. (*d*) परानति पैं for यदेवनुनिभि Nami.; वञ्चितम् for वञ्चितम् Sb.

XIV. (*b*) श्नि for ङ्कि Sb.

XX. (*b*) न for स Sp.

XXII. (*a*) र for र्ध Sb.

XXIII. (*c*) स्त्या for प्या Sb.

XXIX. (*a*) च्छं for स्थं Sb.; (*b*) तं for यं Sb.

XXXII. (*c*) चि for दि Sb.

XXXVI. (*a*) गतः for महान् Sb.; (*b*) विदग्ध for ऽधिराज Sb. Śp.

XXXVII. (*c*) पतना for पतनाद् Śp.;

XXXVIII. (*a*) कः for के Kś.; (*c*) नेयो for श्चेमौ Kś., तो for दो Kś.

XL. (*a*) and (*b*) कुसुमशयने वा दृषदिवा for बलवति रिपौ वा सुहृदि वा, and vice versa Sb. Kp. Ud.; (*c*) न्ति for न्तु Sb. T. Kp. Ud. Auchitya; (*d*) क for स Sb., कच्चित् for सदा Kp. Ud. Kś. Auchitya, ळ for ज Sb. Auchitya, जिन जिन जिनेति for शिव शिव शिवेति Kś.

XLIV. (*a*) तावत् for तादृङ् Śp.

XLIX. (*b*) पैः for पः Sb.; (*c*) हि for तु Śp., च for तु Rasa.

LIV. (*d*) स्वदेशे for सधन्यो Śp.

LX. (*a*) मधुरं for कवयः Sb., योगीतिनादाः for तो दाक्षिणात्याः; Sb. (*c*); अस्त्येवंचेत् for यद्यस्त्येवं Sb.

LXI. (*c*) वधू for घन Sb.

LXVI. (*c*) नळ for कुर Sb.

LXX. (*c*) संसारोन्मू for कर्मनिर्मू Sb.

LXXI. (*a*) क्षुप for क्षुधा Sb.; (*c*) तापि for मानि Sb., प्रीणि for मानि Kp. Ud.

LXXIV. (*b*) वाञ्छसि सदा यदि चेतनास्ति for चिंतय किमेभि रसद्विकल्पैः Sb.

LXXV. (*c*) न्त्वा for न्त्या Sb., देश मपरं हि सदा for जातु विमलं कथ मा Sb.; (*d*) नब्रह्म संस्पृश for तद्ब्रह्मनस्मर Sb.

LXXXI. (*c*) तैर्नौ for तैना Sb.

LXXXVII. (*a*) नमाता for नाम्यस्ता Sb.; (*b*) यूथ कुंभ for कुंभ पीठ Sb.; (*d*) तथा for महो Sb.

LXXXIX. (*a*) न्वृत्तं गीतं for क्षीणावादः Sb., थं for दः T.; Sb. and T. read (*c*) for (*b*) with हः for हो; (*b*) द्रम्यानारी for न्नारीरम्या Sb., द्रामारम्याः for न्नारीरम्या T., पु for पुः Sb., गलत्कुष्ठवपुषो for जराजर्जरवपुः T.; (*d*) नं for न Sb.

XCI. (*b*) न्छा for न्ना Sb., मांसाज्यकलितान् for शाकादिकलितान् Sp., मांस्पाक for शाकादि Sb.; (*c*) घननिबिड for सुदृढतर Sb.; (*d*) रे for रो Sb.

XCVII. (*d*) करिष्यति for विधास्यति Sp.

CII. (*b*) शयाः for स्थिताः T. G. N.

CX. (*d*) जन्तवो for प्राणिनः Sb. T.

CXIII. (*a*) दन्ता श्च नाशं गता for भ्रष्टाचदन्तावलिः; (*b*) रूपमेव हसते for वर्धते वधिरता; (*c*) नैवकरोति for नाद्रियते च, नः for नो, पत्नी for भार्या Sp. P.; (*d*) जरयाभिभूत पुरुषं for पुरुषस्य जीर्णवयसः Sp, पः for सः पुत्रैरवज्ञायते for पुत्रोऽप्यमित्रायते P.

CXIV. (*d*) ङ्क्ते for न्ते Sb. Sp.

CXV. (*a*) सु for प्र Sb.; (*d*) शंकरं for शूलिनं T., चक्रिणं for शूलिनं Sb.

ABBREVIATIONS.

Besides availing myself of the use of a number of abbreviations of ordinary occurrence and every-day use (like those of Ed. for edition, p. for page, Bom. for Bombay, Cal. for Calcutta, No. for number &c. &c.) for brevity's sake I have also ventured to adopt some conventional short forms in the preparation of the present volume. The following key will, it is hoped, be found to give all necessary information and explanation of them.

Abbreviations.	Full names.
Śp.	Śârngadharapaddhati.
Sb.	Subhâshitâvali.
Sk.	Sûktâvali.
Kś.	Kâvyânuśasana.
Kl.	Kâvyâlankâra.
Kp.	Kâvyapradîpa.
Ks.	Kâvyasangraha.
N.	Nirnayasâgara Press Edition.
G.	Gyânasâgara Press Edition.
T.	Telang's Edition.
H.	Hitôpadeśa.
P.	Panchatantra.
Pdm-Vś.	Padmânanda's Vairâgyaśataka.
Saraswati.	Saraswati Kanthâbharana.
Śś.	Śântiśataka.
Nami.	Nami Sâdhu's Commentary on Kâvyâlankâra.
Ud.	Udâharanachandrikâ.
Rasa.	Rasaratnahâra.
Dh.	Dhanyâlôka.
Am.	Amaruśataka.
Kuvalaya.	Kuvalayânanda.
Śvindu.	Śringâravindu.
Śtilaka.	Śringâratilaka.
G. T.	Great Thoughts.
B. S. S.	Bombay Sanskrit Series.
Auchitya.	Auchityavichâracharchâ.

NOTES.

A. As to the first place being given to the नीतिशतकम् Krisnaśâstri Mahâbala says : "इह खलु राजर्षिप्रवरः श्रीभर्तृहरिरुभयलोकसाधकं नीतिशृङ्गारवैराग्याख्यशतकत्रयात्मकं ग्रन्थं चिकीर्षुः सदाचरणस्य नीतिज्ञानपूर्वकत्वात्तज्ज्ञानाय प्रथमं नीतिशतकमारभमाण इत्यादि. "

B. नीति is a very comprehensive term including everything between the sciences of moral and political philosophies. Baiefly speaking it is generally used for wisdom and prudence.

C. The word Nitiśatakam (नीतिशतकम्) is translated by Prof. Tawney as Hundred stanzas on Ethics and Politics. At page 12 of his preface, he says: " Though the word 'Niti' is usually translated policy, most of the stanzas arranged under this head are rather of an ethical and social character. They inculcate maxims of worldly prudence, and seem designed to teach knowledge of men and individuals, rather than as members of political communities."

I. (*a*). " As Prof. Max Muller has suggested that Kshapanaka may be a name of Bhartrihari, it may, perhaps, be desirable to point out that in the अनेकार्थध्वनि मंजरी attributed to a महाक्षपणक we have the phrase स्वानुबोधकमानाय which seems to bear the same meaning as the phrase we have now discussed (*viz*, स्वानुबोधैकमानाय). The stanza before us, however, is also given as the opening stanza of the Yogavasiśthasâra in Aufrecht's Catalogue. " (K. T. Telang.)

Here I cannot help dissenting from the view held by the aforesaid learned scholars. First, be-

cause no Sanskrit writer has ever said anything about the identity of क्षपणक and भर्तृहरि; and, secondly, because the use of a single phrase स्वानुबोधैकमानाय by both the authors is merely a thing of pure accident which cannot logically lead us to infer that क्षपणक and भर्तृहरि were one and the same person. * Dr. Bhau Dâji who thinks भर्तृहरि as one of the नवरत्न or nine gems probably confounds him with क्षपणक. The nine gems are thus enumerated in the following ślôka

" धन्वन्तरि क्षपणकामरसिंह शंकु वेतालभट्ट घटखर्पर कालिदासाः ।
ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचि र्नव विक्रमस्य ॥"

(*b*). दिक्काल. Needless to say that Indian Science recognises ten दिशा's or directions (viz, North, North-east, East, Southeast, South, Southwest, West, Northwest, above or zenith, and below or nadir), and th..e काल's or times (viz. past, present, and future).

II. (*a*). It is a general belief among learned Sanskritists that this stanza furnishes the keynote to the comoposition of this work, and especially to that of the last Chapter dealing with asceticism ; and hence to my mind its appropriate place would have been there. However, as far as it is known to me, no edition of Bhartrihari's Centuries has ever dared transfer it from Niti to Vairâgya. Consequently, no apology would, I think, be needed for its present position.

(*b*) There is a tradition that once upon a time Bhartrihari was presented with a wondrous fruit of divine virtues capable of bestowing immortality and

* The reader is here requested to refer to a number of phrases, from other works, similar to those of the śatakas, which are pointed out in the footnotes at their proper places in the course of this edition.

everlasting youth upon one who ate it. The king who held his wife even dearer to his own life thought it advisable to give this fruit to his beloved Queen. However the queen consort had no love for the magnanimous husband, and so, after receiving the aforesaid gift from the Ràja she gave it to her paramour who passed it on to the hands of a prostitute with whom he was in real love. The prostitute who had the highest regard and affection for Bhartrihari came to him, and respectfully placed the miraculous fruit before her sovereign lord. But no sooner were his eyes cast upon it than the wise king did at once recognise it to be the same fruit with which a few days ago he was himself presented by a pious Brahmana. A strong suspicion immediately rose into his mind and he made full and prompt enquiries about the matter. The whole thing being soon clear he became much agrieved and distressed at heart. His affection for mundane objects thereby suffered a great deal and his heart was thus convinced of the utter impossibility of finding sincere love in women upon the surface of this terrestrial globe. This slôka has a covert reference to the aforesaid tradition.

III. ब्रह्मा is one of the Hindu Trinity. His special work is सृष्टिरचना *i. e.* bringing forth the creation.

V. Strictly speaking, a hare has no horns. To find out hare's horns therefore denotes an utter impossibility. The acquirement of oil from particles of sand, and that of water in the midst of a mirage are likewise impossible.

" On शशविषाणं the following stanza may be quoted : एष वंध्यासुतो याति खपुष्प कृतशेखरः । मृगतृष्णाम्भसिस्नातः शशश्रृङ्ग

धनुर्धरः ॥ which brings together the expressions most in use to signify things which do not exist."

(K. T. Telang.)

VI. (*a*) Śirîsha (शिरीष) A species of flower trees. The flower of Śirîsha is generally regarded as the type of delicacy by Indian poets.

(*b*) क्षाराम्बुधि Ocean of salt water. It is worth noting in connection with this that according to Indian mythology the earth is surrounded with seven oceans, viz–(1) क्षीरोदः, (2) इक्षुरसोदः, (3) सुरोदः, (4) घृतोदः, (5) दध्योदः, (6) क्षारोदः and (7) शुद्धोदः or oceans of milk, sugarcandy juice, wine, ghee, curdle, salt and drinkable water.

VII. एकान्तगुणं means productive of extraordinary good. एकान्ता अतिशयिता गुणा यस्मिन् तत्। "अथातिशयोभरः तीव्रैकान्तनितान्तानि" इत्यमरः।

VIII. The late lamented Pandit K. T. Telang says: "I am inclined to take यदाकिं as equal to यदा ऽ किं to mark distinctly the contrast with the third line." Needless to add that agreeing with him I have here adopted the suggested reading though I have not found it in any of the copies consulted for this edition.

IX. The word निरुपमरसं which has here deen rendered as 'devoid of all juice and taste,' literally means 'of incomparable taste'. *i. e.* whose disgusting taste can stand no comparison whatever.

X. (*a*) The Ganges (गंगा). The rise of the Ganges is mythologically traced to the divine feet of Vishnu, whence after flowing through the heavens, she falls upon the head of Śiva; and lastly, from the head of

Śiva, she descends into the world and flowing down from the heights of the Himâlayas empties her waters into the Bay of Bengal. The Ganges is described as having become arrogant in the Râmâyana (Bâlakânda XLIII., 6, Bomb. Ed.) and this fact will amply account for her successive falls.

(*b*) " How Bhâgirath got the Ganges to Śiva's head, thence to the Himâlaya, thence to earth and thence to the nether world; and how her waters there sanctified the offspring of Sagara is well known. For the whole story see Râmâyana *loci Cit.* According to that work (st 75), the Ganges गगनाच्छङ्कर शिरस्ततो धरणि मागता ॥ शतमुख applies literally to the fall of to the river and to that of the man who is lost all sense of right and wrong; it applies in the sense of a variety of ways. " (K. T. Tetang).

(*c*) " Bhagiratha, the son of Dilipa and great-grandson of Sagara, king of Ayodhyâ, brougt the sacred Ganges from heaven to earth by the aid of Śiva, who is fabled to have received the strêam on his head: he then conducted this river to the ocean in order to purify the ashes of his ancestors, the 60,000 sons of Sagara, who were reduced to ashes by Vishnu in the form of Kapila, when they dug through the earth in order to recover the sacrificial horse which had been stolen from their father. " (Prof. Tawney.)

XII. The original text of the latter half of the stanza as herein given does not admit of the erroneous interpretation given to it by Mr. Durga Prasad of Lahore who translates it thus: " The su-

periority of his luck over the lower animals lies in his living without grazing grass. "

XIII. धर्म–Mrs. Annie Besant in her translation of the Bhagwad Gîtâ Says: Dharma is a wide word, primarily meaning the essential nature of a thing; hence the laws of its being, its duty; and it includes religious rites, appropriate to these laws. (Vide The Lord's Song by Annie Besant, p. 21).

XVI. (*a*) Kalpa (कल्प) generally means the end of the world or the universal destruction. It is a day of Brahma consisting of 1,000 Mahâyugas each of which comprises the aggregate of the four Yugas or ages amounting to 4,320,000 years. The length of a Kalpa is therefore 4,320,000,000 years of mortals. At the end of each Kalpa the existing world is totally annihilated and its place is taken by a new one.

(*b*) The Hindus believe that knowledge never forsakes its fortunate owner throughout his successive births. Perhaps the belief in the Transmigration of souls does not need any special mention in this place.

On the immortality of knowledge Mr. K. T. Telang has the following.

" Comp. विद्याकुलजनवधुरिव जहाति नो जन्म जन्मा ऽ पि &c ॥ and Kumâra I. 30."

XVII. परमार्थ–*Artha* (अर्थ) is interest or individual interest and *Paramârtha* (परमार्थ) is the highest interest or the interest of the soul.

XVIII. (*a*) Hansa (हंस or swan)–This bird is generally believed as being gifted with the peculiar

power of separating milk from water when they are mixed together and placed before it.

(*b*) " The meaning of the stanza is that the swan may be unfortunate, and not have a good dwelling place, but its great inherent qualities will still remain. " (K. T. Telang)

However, to my mind, the real meaning of the stanza is this : " A learned man may be deprived of all his property, but no one can ever wrest from him his literary fame and reputation.

XX. " On गुरूणांगुरुः the commentator has the following क्षुद्रगुरवः सर्वविद्यासंपूर्णप्राज्ञं प्रष्टु मायान्ति स प्राज्ञो गुरूणामपि गुरुः ॥ अथ च गृणाति हित मुपदिशति इति गुरु रिति गुरुपदव्याख्यानमतो हित कर्त्री विद्येव. This is too farfetched and not free from difficulties. गुरूणांगुरुः is simply greatest of the great. " (K. T. Telang).

To me गुरूणां गुरुः is as clear as anything. I take it in its ordinary sense of Guru of Gurus (teacher of teachers) or the best teacher. गुरु is feminine. See Pánini IV. I. 44.

Krišna Šástri Mahábala also explains it as विद्यैव गुरूणा मुपदेष्टॄणां गृणाति हित मुपदिशतीति गुरु रुपदेष्ट्री ।

Prof. Tawney has left out the clause altogether.

XXI. To understand the clause ' ज्ञातिश्चेदनलेन किम्' more clearly let us see what the Sanskrita commentator says upon it : ज्ञातिः स्वजातिः सन्निधावस्ति चेदनलेनाग्निनाकिम्—अग्निकृतं तापादिकं सैव करिष्यति ॥

Mr. Durga Prasad translates it thus : he needs no fire to ruin him who has hosts of relations to support.

XXIV. (*a*) Here is a play upon the word रससिद्धाः which means (1) रसेषु पारदादिषु सिद्धाः सज्जा इत्यर्थः as well as

(2)रसेषु शृङ्गारादिषु सिद्धाः पूर्णाः कुशला इति। "रससिद्ध–perfect in the rasas or sentiments, masters of style, capable of ruling the passions and feelings of men." (K. T. Telang.)

(*b*). Rasâs (रसाः) The nine poetical styles (or Indian muses) as enumerated by the poets are : (1) the Sringâra or Erotic ; (2) the Hâsya or Comic ; (3) the Karunà or Elegiac ; (4) the Vira or Heroic ; (5) the Raudra or Tragic ; (6) the Bhayankara or Melancholic ; (7) Vaibhatsa or Satiric ; (8) the Sânta ; or Didactic ; and (9) the Adbhuta or Sensational.

XXVI. Mr. Durga Prasada is far from being right and correct in translating the last line of the stanza. See Durga Prasad's English Translation of Bhartrihari's Nitiśataka. Para 23.

XXVIII. Asidhârâ vow (असिधाराव्रत) A vow to stand on the sharp edge of a sword ; or a vow to keep constant company with a young and handsome woman without ever dreaming of conjugal love.

XXX. The point of the stanza is not that the 'pariah' is not ashamed even to eat the fleshless bone of the cow (as Prof. Tawney seems to conclude) but the point is really this that the dog is not ashamed even to eat with great relish a piece of dry bone which has nothing at all to attract his attention.

" The poet's meaning certainly is that a special impurity attaches to eating the flesh of the cow. But Babu Rajendra Lâl Mitra has shown that this notion is of very recent origin. It does not appear to have been prevalent in time of Bhavabhuti, who is generally placed in the eight century. So that this stanza seems to have been written at a far later date

than that assigned by Prof. Lassen to the majority of Bhartrihari's poems." (Prof. Tawney.)

It will not be quite clear to the reader why have I quoted at length the above note of Prof. Tawney. But I will not tax his patience to tell the plain truth in the smallest possible space. There is a word गोः in the text, and this little monosyllable has furnished the learned professor with a fine clue for the solution of the much debated question of Bhartrihari's period. However I would beg to warn the general public to take it for what it is worth. Because it needs not be pointed out that in the first place the word गोः is put in merely for the sake of metre. If we take out गोः and put in some other word of equal measure (no matter, it qualifies ब्रांश or not) the meaning of the ślóka will remain substantially the same without losing the least and slightest force.* Secondly, the assumption that the notion of attaching a special impurity to eating the flesh of the cow is of later origin than the time of Bhavabhúti, is quite unfounded. The sanctity of the cow is as old as the Vedas. The Rámáyana and the Mahábhárata have numerous passages in praise of the sacred cow. "Kálidása in his Raghuvanśa says that Dilípa the renowned ancestor of Râmchandra, preferred giving his own life to seeing नन्दिनी (the sacrificial cow of वशिष्ठ) devoured by a lion. ‡

* Mr. K. T. Telang has found कमू to exist for गोः in no less than seven different copies of the śatakas which he has consulted for his edition of भर्तृहरि; (Vide p. 9. B. S. Series No. XI). The copies of the Hitópadeśa, Panchatantra, and the Subháshitávali where the verse is quoted have also got क्रू instead of गोः।

‡ "सत्वं मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं प्रसीद।
दिनावसानोत्सुकबालवत्सा विसृज्यतां धेनुरियं महर्षेः॥"
(रघुवंशम् । २ । ४५).

See also Mr. K. T. Telang's note at p. xii Bombay Sanskrit Series No. xi.

XXXII. The radical meaning of the word संसार is also equivalent to what is always in motion संसरतीति संसारः ।

" परिवर्तिनि=revolving, rotating. The allusion is to the ever-recurring birth and death in this world. पुनरपि जननं पुनरपि मरणं पुनरपि जननी जठरे शयनम् are familiar verses to the same effect. (They are ascribed to Śankarâchârya. See Kâvya Sangraha 35 . " (K. T. Telang.)

XXXIV. (*a*) Râhu (राहु)–Name of a demon, son of Viprachitti and Simhikâ.

(*b*) For the story of Râhu's vengeance on the sun and the moon, refer to the following note of Mr. F. S. Growse, from his Translation of the Râmâyana of Tulsidâsa vol. III:–The demon Râhu having disguised himself as one of the gods, succeeded in securing a draught of the nectar which the gods had churned out of the ocean. The sun and the moon, who had detected the impostor, gave information to Vishnu, who thereupon cut off the monster's head and two of his forearms. As he could not rob him of the immortality that the nectar had conferred, the severed head and tail were metamorphosed into heavenly bodies, under the names of Râhu and Ketu, or the ascending and descending node ; of which the former still wreaks vengeance on the sun and the moon by now and then swallowing them.

XXXV. (*a*) Śesha (शेष)–Name of the celebrated serpent King Bâsukî. He is represented as support-

ing the entire world on his thousand heads or hoods Cf. " ब्रह्माण्डकुम्भकारं भुजगाकारं जनार्दनं नौमि । स्फारैयत्फणचक्रे धरा शरावश्रियं वहति " (गोवर्धनस्यार्यासप्तशती १७).

(*b*) Kamathapati (कमठपति). The lord of tortoises. Vishnu is represented as to have assumed the form of a tortoise in order to support the serpent King Bâsuki together with the entire world upon his stalwart back. Cf. " यो धत्ते शेषनागं तदनुवसुमतीं स्वर्गपातालयुक्तां युक्तां सर्वैः समुद्रैर्हिमगिरिकनकप्रस्थमुख्यैर्नगेन्द्रैः । एतद्ब्रह्माण्डमस्यामृतधरसदृशं भाति यस्य मुरारेः पायाद्वः कूर्मदेहः प्रकटितमहिमा माधवः कामरूपी ॥ "

XXXVI. It is told that the mountains were formerly furnished with wings by which they were enabled to fly from one place to another. Every thing whether animate or inanimate being therefore afraid of being crushed to pieces by their fall, Indra was led to make a vow to deprive them all of this valued privilege. When he began to cut off their wings by his *Bajra* many had to save their lives by flying into the ocean. *Mainâka*, the son of the Himâlayas was one of those who retained their wings by drowning themselves into the ocean who kindly gave them the desired refuge. This story is told in the Sundarakând of the Râmâyana.

XXXVII. (*a*) इनकान्त-Sun-gem. " A kind of crystal cool to the touch, and supposed to possess fabulous properties, because like a glass lens it gave out heat when exposed to the rays of the sun. "

(Monier Williams.)

(*b*) Mark the word pâda (पाद) in the text which means both foot and ray.

XXXVIII. (*a*) " The idea of the last line finds frequent expression in Sanskrit Literature ; तेजसा सह जातानां वयः कुत्रोपयुज्यते or Kâlidâsa's तेजसां हि न वयः समीक्षते, or Bhavabhûti's गुणाः पूजास्थानं गुणिषु न च लिंगं न च वयः are other wellknown instances. " (K. T. Telang.)

(*b*) *Teja*–(तेजः) The word is susceptible of a wide range of interpretations. It is thus defined by Bharata the father of Sanskrit Drama :

अधिक्षेपापमानादेः प्रयुक्तस्य परेण यत् । प्राणात्यये ऽ प्यसहनं तत्तेजः समुदाहृतम् ॥ See Nâtyaśâstram XXII. 39.

XL. Mr. Charles Wilkins' interpretation of the verse runs as follows :—

" Those faculties are not injured. " This is a mere saying. " That judgment is unimpaired." That also is but an expression ; for the moment a man is deprived of the comfort of riches, he is quite another. Is not this curious ? See Fables and Proverbs from the Sanskrit. Morley's Universal Library No. 30. p. 70.

XLVI. *Kalpalatâ* (कल्पलता) a creeper of Indra's paradise. This heavenly plant is supposed to be able to grant all desires and hence it is also called as the wish-yielding tree.

XLIX. *Meru* (मेरु) see Note to stanza LXXX. (*a*) (Nîti).

L. *Châtaka* (चातक) a Species of partridge. Name of a bird which is supposed to live only on rain drops.

" The Châtaka is fabled never to drink except it be such drops as fall in the month of. October, when the sun is in the same longitude as orcturus

(Swâti), a time of the year when a shower is a very rare occurrence. The same precious drops if they fall into the sea are transmuted into pearls. " (Mr. Growse)

Allusion is made to the latter tradition in stanza LXVII. (Nîti)

LIII. It is a general belief among the people of India that there exists a certain species of snakes which bear or carry invaluable gems upon their hoods.

LVIII. It must be understood that the stanza refers to the service of evil masters.

LXIV. See note to stanza XXVIII (Nîti)

LXVII. See Note to stanza L (Nîti).

LVIV. " The idea of the stanza is that all should make their choice of the alternatives stated. The two cannot be joined. Cf. also the quotation at Saraswatikanthâbharana, p, 69. (Barooa's Ed.) "

(Telang)

LXXIV (*a*) *Fadma* (पद्म) a species of lotus that expands in the day and closes at night.

(*b*) *Kairava* (कैरव) is the lily that blossoms in the night and fades at sunsise.

LXXVI. " This stanza gives a moral aspect to the physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it. " (K. T. Telang)

LXXVII. *Keshava* (केशव)—One who sleeps in water. It is a name of *Vishnu* (विष्णु).

(*b*) For the lying of refugee mountains into the womb of the ocean see our Note to stanza XXXVI. *supra.*

(*c*) *Badavânala* (बडवानल)—The submarine fire is represented in mythology as a being with a body of flame and the head of a mare which sprang from the thighs of the patriarch *Urva* and fell into the ocean. *Badvânala* is a compound word meaning mare-fire.

(*d*) *Samvarataka* (संवर्तक)—a species of rains powerful enough to bring about the universal destruction by incessant downpour of heavy showers.

(*e*) " According to Hindu notions the fires that are to roll every thing together and destroy the world at the time of universal destruction, are concealed beneath the sea. " See Prof. Tawney's Three centuries of Bhartrihari p. 31 Cal. Ed.

LXXIX. *Tribhuvana* (त्रिभुवन) The three spheres of the universe, comprising the earth, heaven, and hell.

LXXX. (*a*) *Hemagiri* (हेमगिरि) or *Sumeru* (सुमेरु) The sacred mountain Meru. This celebrated golden mountain is supposed to be situated in the centre of the world, and around which the sun is said to make his daily revolutions.

(*b*) *Rajatagiri* (रजतगिरि) or *Kailâsa* (कैलास)—is the name of a mountain, which forms the northwestern peak of the Himâlayas and the residence of *Shiva* and *Kuvera*. This peak of the abode of Ice is supposed to be made of silver. The name silver-peak might possibly have been given to it on account of its silver-like appearance owing to the fact of its remaining covered over with ice all the year round.

(c) *Malaya* (मलय)—" Name of a mountain range in Southern India, abounding in sandal trees. Poets usually represent the breeze from the malaya mountain as wafting the odour af sandal trees and other plants growing thereon, which peculiarly affects persons who are smit with love. " (Prof. V. S. Apte). Dr. Kielhorn says that Malaya is the name of a mountainous range on the Western coast of the Indian peninsula on which the best sandal wood trees grow.

(d) *Kunkôla* (कङ्कोल) a kind of plant " कोलकम् । कंकोलकं कोशफलम् " इत्यमरः। The commentator says कोलकं-कंकोलकं-कोशफलं त्रीणि कंकोल " गवला " इति ख्यातस्य।

(e) *Nimba* (निम्ब) is a kind of large tree very common in India. Its name in ordinary Hindustâni is Neema. Its bark, twigs, and leaves are all very bitter of taste.

(*f*) *Kutaja* (कुटज)-It is a kind of forest plant of soury taste. Its Latin name as given by the Bhâśâkâra of the *Abhinavanighantu* is pongamia glabrâ. See page 102 of अभिनवनिघंटु by Pandit Dattarâma Chaube.

LXXXI (*a*) The churning of the ocean is one of the common place of Hindu poetry. With mount Mandara as a churning stick, the great serpent Bâsuki as a rope, and Narain himself in tortoise form as the pivot on which to work, the gods and demons combined to churn the Milky ocean. " (Mr. Growse).

(*b*) The fourteen jewels churned out of the ocean are thus enumerated in the popular *stanza* of the Mangalâshataka which is attributed to Kâlidâs लक्ष्मीः

कौस्तुभ पारिजातक सुरा धन्वन्तरि श्चन्द्रमा । गावः कामदुधाः सुरेश्वरगजो रम्भादि देवाङ्गनाः । अश्वः सप्तमुखो विषं हरिधनुः शंखोऽमृतं चाम्बुधे, रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम् ॥ *i. e.* they are (1) the goddess of wealth or beauty. (2) a gem worn by Vishnu, (3) the tree of paradise, (4) wine, (5) the physician of the gods, (6) the moon, (7) the cow of plenty, (8) Indra's elephant, (9) the heavenly nymphs, (10) the seven mouthed horse, (11) poison, (12) the bow of Vishnu, (13) the sacred couch and (14) nectar.

LXXXIV Yuga (युग) An age of the world. The yugas are four in number viz. the Satyayuga (the golden age), the Tretâyuga (the silver age), the Dwâparayuga (the brazen age) and the Kaliyuga the iron age). The duration of each is said to be sepectively 1.728,000 ; 1.296,000 ; 864,000 ; and 420,000 years of men. It is also supposed that the regularly descending length of the Yugas represents a corresponding physcial and moral deterioration in the people who live during each age.

LXXXV. *Daiva* (दैव) " पूर्व जन्म कृतं कर्म त दैव मिति कथ्यते "

LXXXVIII. (*a*) *Vrihaspati* (बृहस्पति) He is the regent of the planet Jupiter, and preceptor of the gods. " (Porf. Tawney's Bhartrihari, p. 35).

(*b*) *Airâwata* (ऐरावत) is the name of Indra's elephant. It is one of the fourteen jewels. See note to stanza LXXXI. (*b*). (Nîti)

LXXXIX. *Karma* (कर्म) Here mans fate or the certain consequence of the acts done in a former life.

XC. "The fact of the tree being the ताल (Palm) adds to the force of the lines as it gives little or no shade." (K. T. Telang).

XCIII. (*a*) I think there is no ncessity of pointing out that the Karira bush has no leaves all the year round that the owl is doomed not to see in day light and that the Châtaka is believed to drink no water except the drops of October showers.

(*b*) *Karira* (करीर) a thorny plant in the woods eaten by camels and goats. It remains leafless at all seasons of the year.

(*c*). *Châtaka* (चातक) See note to stanza L. (Niti)

XCV. (*a*) It needs not be told that Brahmâ is believed by the Hindus to be the Creator of the universe, Vishnu to have assumed the ten incarnations and Mahâdeva to be an ascetie. The ten incarnations of Visnu are those of Fish, Tortoise, Boar, Man-lion, Vâman (Dwârf), Parasurâma, Râmachandra, Krishna, Buddha and Kalki.

(*b*) The author in common with a large majority of Indian poets evidently believes that it is the Sun who revolves round the Earth; but, on the contrary, scientific men both before and after him have proved it beyond doubt that the Earth revolves round the Sun and not vice versa.

(*c*) "ब्रह्माण्डभाण्डोदरे" is a common erpression. Comp. Viracharita, p. 17, or Sahityadarpana, p. 97. The allusion is to the story of Brahmâ coming out of the primordial egg, the two halves of which then became Heaven and Earth. See Manu, I st. 11, 12, 13 and

and Matsya Purâna, II., 28, et seq. Prof. Tawney (Indian Antiquary, Vol IV., p., 264) refers to Aristophanes for the same idea. (See his Bhartrihari, p. 38)" (K. T. Telang).

ब्रह्माण्ड means the egg of Brahman *i. e.* the whole universe.

XCIX. आविपत्तेः is rendered by Dr. Peterson as " to the bitter end ".

C. (*a*) *Arka* (अर्क) plants generally abound in wild growth on the Indian soil.

(*b*) *Kôdrava* (कोद्रव) is the *paspalum frilmentaceum* or *Scrobiculatum* which bears a small grain of inferior quality, eaten only by the poor.

(*c*) "कर्मभूमिः This world is often so called. The idea is somewhat similar to that of Bishop Butler, who calls this a world for man's probation. See Râmâyan (Bomb. Ed.) Ayôdhyâkânda, CIX, 28 (p. 205), कर्मभूमि मिमां प्राप्य कर्तव्यं कर्म यच्छुभम्. See also Muir, V., 325 (Ed. 1870), कर्मभूमि रियं ब्रह्म न्फलभूमि रसौ मता which fixes the meaning precisely................ The idea expressed in the several analogies in the first three lines is that of good things misapplied. Thus तिलखली is a very worthless stuff to be cooked in a pot of the Vaidurya precious stone with sandal wood fuel ; a golden ploughshare similarly is misapplied if used in digging up the ground for the अर्क root which is of little value, and so is a collection of कर्पूर trees if it is cut down to make a hedge around a field where कोद्रव is grown, this being a very coarse and poor sort of grain. This is exactly the idea of the

fourth line also. The opportunities given by birth in this world are lost when तपस is not practised. The अर्क is mentioned in the familiar proverb अर्के चेन्मधुविन्देते किमर्थं पर्वतं व्रजेत्. " (K. T. Telang).

CI. (*a*) *Meru* (मेरु)–See Note to stanza LXXX (*a*) (Nîti).

(*b*) " A man may do the most difficult and dangerous things in order to do what is fated not to happen or to avoid what is fated to happen. But he will fail." (K. T. Telang).

CIX. *Meru* (मेरु)–See Note (*a*) to stanza LXXX. (Nîtti)

ŚRINGÂRAŚATAKA.

A. As to the second place being given to the Sringâraśataka Krisna Sâstri Mahâbala says :—

श्रीमद्राजर्षि प्रवरो भर्तृहरिः श्रृङ्गाररस सेवनमपि नीतिपूर्वकमेव कर्तव्यं न तद्विरुद्ध मिति सूचयन् प्रथमं नीति ज्ञानाय नीतिशतकं कृत्वा ततः श्रृङ्गाररसस्य परिणामे वैराग्यजनकत्वात्कचिद्धेयत्वेन कचिदुपादेयत्वेनादौ तं वर्णयित्वा पश्चाद्वैराग्यं वर्णयिष्यामीति मनसि निधाय श्रृङ्गारशतकं प्रारिप्सु रित्यादि—

B. Sringâra (श्रृङ्गार)–" पुंनार्योरन्योन्यरक्तयो रति प्रकृतिः श्रृङ्गारः।" See रुद्रटकृतकाव्यालङ्कारः XII–5. It is thus defined in the Rasaratnahâra of Sivarâma :

" स्त्री पुंसयो र्मिथो राग वृद्धिः श्रृङ्गार उच्यते ". See श्रीत्रिपाठि शिवराम प्रणीत रसरत्नहारः ६।

According to another authority Śringâra is defined as follows :—

रम्यदेशकलाकालवेषभोगादिसेवनैः । प्रमोदात्मारतिः सैव यूनोरन्योन्य सक्तयोः ॥ प्रहृष्यमाणा श्रृङ्गारो मधुराङ्गविचेष्टितैः । अयोगो विप्रयोगश्च संभोगश्चेति स त्रिधा ॥

See Sâhityasârasangraha, by Moreshwara Râmchandra Kâle, B. A., p. 55.

Śringâra is derived thus : श्रृंगं हि मन्मथोद्भेदस्तदागमन हेतुकः । पुरुषप्रमदाभूमिः श्रृंगार इति गीयते ।

To sum up all these, we have to say that Śringâra or the Erotic deals with the rise, growth and development of mutual love and attachment between man and woman.

I. (*a*) Brahmâ, Vishnu and Śiva form the Hindu Trinity. Brahmâ is generally known as the Creator, Vishnu, the Protector, and Śiva the Destroyer of the world.

(*b*) *Kusumâyudha* (कुसुमायुध)–Name of the god of love, so called on account of the fact of his weapon being made of flowers.

II. *Bhâva* (भाव)–Generally speaking Bhâvas are the different kinds of feelings and emotions that rise into the minds of women at the time of seeing youthful persons of the opposite sex. In dramatic science or in poetic compositions generally, Bhâvas are either (स्थायिन्) primary or (व्यभिचारिन्) subordinate.

According to Bharata वागङ्गसत्वोपेतान्काव्यार्थान्भावयन्तीति भावाः । तत्राष्टौ भावाः स्थायिनः । त्रयस्त्रिंशद्व्यभिचारिणः । अष्टौ सात्विकाः । एवमेते काव्यरसाभिव्यक्तिहेतव एकोनपञ्चाशद्भावाः प्रत्यवगन्तव्याः । एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते । See भरतमुनि प्रणीतनाट्यशास्त्रम् । ७ अध्यायः ।

Mr. Moreshwara Râmchandra Kâle says:— Bhâva is the complete pervasion of the heart by any feeling whether of pleasure or of pain arising from the objects under sight. It is derived from भावन or वासन scent *i. e.* that which gives its own smell to other things &c. See Moreshwara R. Kâle's Sâhityasâra Sangraha. p, 44.

III. . *Lîlâ* (लीला)–Sportive manner. Lîlâ is one of the three physical embellishments of a young lady. The other two are *Bhâva* (भाव) and *Hâva* (हाव).

IV. Diśa (दिशः)–The ten directions of the world. See our Note to stanza I (*b*). (Nîti.).

VI. Vilâsa (विलास)–Conversation with a smiling face. Also refer to Note on stanza C. infra.

X. (*a*) *Abalâ* (अबला) means powerless. It is a

special designation of women. Compare the use of the epithet 'weaker sex' in English.

(*b*) *Indra* (इन्द्र) was smitten with love at the sight of *Ahallyá* (अहल्या) the wife of *Gautama* (गौतम). The story is told both in the Bhâgawata and the Râmâyana.

XI. मकरध्वज is the god with the emblem of makara (मकर), a kind of sea animal generally a fish. It is an epithet of Cupid.

XII. The real beauty of the slôka lies in the nice pun upon the words संयमिनः, श्रुतैः, द्विजानां, and मुक्तानां. Also see our foot-note to this stanza.

Besides the words explained at the foot-note to this verse, the word पारंगते is also susceptible of two interpretations: (1) have gone to the extreme end of, and (2) have mastered completely.

XIII. (*a*) *Mugdhâ* (मुग्धा) is a special epithet applied to young ladies blooming into youth. It is thus defined by a well known writer on Sringâra—
मुग्धा नववयः कामा रतौ वामा मृदुः क्रुधि ।

(*b*) The exquisite beauty of the stanza lies in the ingenious play on the word गुणैः which equally stands for (1) bow-strings, and (2) mental, moral and personal qualifications.

XIV. The learned editors of the *Subhâshitâvali* (Bombay Sanskrit Series No. XXXI) remark on this couplet that the old reading ताराखीन्दुषु introduces the sun, which has no business here. However I would like to adhere to the reading ताराखीन्दुषु,

because the thought would thereby be considerably stronger and more beautiful and poetical, inasmuch as one away from his lady love is naturally inclined to take the world to be full of darkness both in day and night. Night is really dark in comparison with day, and there is neither poetry nor beauty in alluding to its gloom. The sense would be much weakened by confining the idea of darkness to night with which it is always associated. The line " तडि-श्लेषरुजान्वकारितमिदं दग्धं दिनं कल्पितं " in Kálidâsa's Vikramaurvaśi supports our view by keeping the word दिनं in the stanza.

XV. Here too we find a very ingenious pun upon the words (उद्वृत्तः, तरले, चले, राग–, and मध्यस्था which may either be taken in their literal or secondary senses.

XVI. In this stanza the author has availed himself of the double meanings of the words गुरु, चन्द्र, भास्वन् and शनैश्चर, which respectively mean both Jupiter and weighty, moon and bright, sun and luminous, and Saturn and slowmoving. Without fully understanding the double meanings of these words, the poet's exquisite comparison of woman with the well-known planetary group will be quite obscure and nonsense.

XVIII. (*a*) Arya (आर्य)–Generally speaking it means an Aryan. But in its special sense it is confined to an inhabitant of Aryâvarta or India proper, in contradistinction to the aboriginies. In Sanskrit compositions आर्य is usually applied to a man

of learning and respectable family. Here it stands for a learned man. Pandit Vaidyanâtha in his *Udâharana Chandrikâ* (उदाहरण चन्द्रिका) when commenting on this stanza explains आर्याः by विद्वांसः i. e. learned men.

(*b*) Vaidyanâtha in his *Udâharanachandrikâ* (उदाहरणचन्द्रिका) after explaining the stanza adds. : अत्र वाच्यः संशयः । व्यङ्ग्यस्तु शान्त श्रृंगारयोरन्यतर गत निश्चय इति स्वरूपवैलक्षण्यम् ।

XIX. Tatwagyâna (तत्वज्ञान)–Knowledge of the Essence of things.

XX. (*a*) Here again we meet the same ingenious play upon the words चंद्रकान्त, महानील and पद्मराग which respectively mean both moonstone or moonlike sapphire or dark-blue and ruby or rosy.

(*b*) It may be noted with pleasure that Varâhamihira goes even a step further when he asserts that it is the women who adorn gems, and not the gems that adorn women ; because women can enslave the hearts of men without the help of gems, but gems can never be said to possess a like power without the company of women's handsome persons. The original text runs as follows :—

रत्नानि विभूषयन्ति योषा भूष्यन्ते वनिता न रत्नकान्त्या ।
चेतो वनिता हरन्त्यरत्ना नोरत्नानि विनाऽङ्गनाऽङ्ग सङ्गात् ॥

Vide वाराहीसंहिता । LXXIII. 2.

XXI (*a*) *Vâmanayanâ* (वामनयना)–Women are generally so called on account of their natural habit of looking at men with side glances.

(*b*). Dr. J. Taylor in his translation of the *Prabôdhachandrôdaya* (प्रबोधचंद्रोदयः) renders the verse as follows :—

When a woman by deceitful glances penetrates the tender heart of a man, what power does she not possess ! She fascinates him, she sports with him, teases him, frowns on him, fills him with eager desires and mocks him.

XXII. In this stanza the poet speaks of a delicate lady separated from her lover. Every word is so dexterously put as to successfully impress the extraordinary tenderness of her delicate frame. Not to speak of the sun, she is even unable to bear the rays of the moon. She walks very slowly, her paces are guided by her feminine strength, she stops and takes rest in the shade of trees, and in order to protect her uncommonly delicate face from the effects of the moon's rays she draws up her veil against them.

XXIV. *Swarga* (स्वर्ग) is heaven or Indra's paradise.

XXVIII. (*a*) Govinda in his Kâvyapradipa and Vaidyanâth in his Udâharanachandrikâ say that छत्तं is अधिकं *i. e.* more than justified by the छन्द of the stanza.

(*b*) Under the particulars in which the stanza is cited by Sârngadhara in his Sârngadharapaddhati one would be led to agree with him in taking the verse to be the joint production of शीलाभट्टारिका and भोजराजः—I shall therefore prefer to read इदमपि for यदपिच in the 3rd charana.

XXXII. Mâna (मान) is anger excited by jealousy (especially in women).

XXXIII. (*a*) Henceforward the poet begins to describe the six well-known seasons of the year :

viz, (1) *Vasanta* or Spring, (2) *Grishma* or Summer, (3) *Varshâ* or Rains, (4) *Sharat* or Autumn, (5) *Hima* or Winter, (6) *Shishira* or Early Spring respectively giving 5, 3, 6, 1, 1, and 2 stanzas to each of them.

(*b*) मधौ=चैत्रे । " स्याच्चैत्रे चैत्रिको मधुः " इत्यमरः । As it (मधु) is one of the two months of Spring, it here stands for the whole of that lovely season.

XXXV. (*a*) चैत्र is the first month of the Vikrami Samvat.

(*b*) It may be confidently noted here that the description we find in the stanzas numbered 35, 38, 39, 40 and 48 very strongly corroborates the belief that their author must either be a king or one well-conversant with kingly surroundings.

XXXVI. (*a*) *Pâtala* (पाटल) "is the Bignonia or Stereospermum Suencolem, a large tree common in South India, with dark dull crimson, exquisitely fragrant flowers." (Mr. Growse).

(*b*) श्रीखण्डशैल is another name of MalayÂchala. According to Prof. Apte it is one of the seven principal chains of mountains in India. It is most probabely to be identified with the southern portion of the Ghâts running from the south of Mysore, and forming the eastern boundary of Travancore. See also our note to stanza LXXX (*c*) in the Nîtiśataka.

XLI. (*a*) The poet here compares the rainy season to a youthful woman. All the attributes are so chosen as to qualify both the rainy season and young lady.

(*b*) *Játi* (जाति or जाती)–A species of flower-plant known as the Jasmine.

XLII. (*a*) *Kutaja* (कुटज)–See Note to stanza LXXX (*f*) in the Nítiśataka.

(*b*) *Kadamba* (कदम्ब)–A kind of large tree with beautiful fragrant flowers. It blossoms in the rains. Hence it is spoken of by poets as budding at the roaring of thunder clouds.

XLIV. *Ketaki* (केतकी)–Name of a plant usually growing near water. The scent of its flowers usually called *Sirâ* is very strong and lasting. It usually puts forth its blossoms in the beginning of the rainy season.

XLV. *Nabhas* (नभस् or श्रावण) is the fifth month of the Vikrami Samvat. श्रावण together with भाद्रपद the month next following it, forms the rainy season.

XLIX *Vita* (विट)–Generally speaking a paramour or voluptuary or sensualist. In dramatic literature Vita is the companion of a prince or dissolute young man, or of a courtizan. He is described as being skilled in the arts of singing, music and poetry, and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of *Vidûshaka* (विदूषक).

L. सीत्कार is the making of an inarticulate sound by drawing in the air between the closed lips.

LI. अन्तस्तत्त्व is the allpervading essence of things *i. e. Brahma*.

LII. *Vedânta* (वेदान्त) literally means the end of the Vedas. Vedânt refers to that system of philo-

sophy which deals with the ultimate end of the Vedas, teaches the pantheistic creed of the Hindus, and preaches the profound doctrine that *Brahma* is the only Truth and that the world is a mere delusion.

LIV. *Lôkas* (लोक)–The *lôkas* (worlds or spheres) are fourteen in number, seven above, and seven below. See Note to stanza .XXII (*c*) in the Vairâgyaśataka.

LVII. The *Apsarâs* or the heavenly nymphs are one of the fourteen jewels that were churned out of the ocean. Also refer to our Note to stanza LXXXI (*b*) in the Nitiśataka. The radical meaning of the word अप्सरा is a dweller of water, hence a Naiad. The names of the principal *Apsarâs* are उर्वशी, मेनका, रम्भा, तिलोत्तमा &c. &c.

LIX. Dr. Peterson in his note on stanza 2246 of the *Subhâshitâvali* says that this verse is quoted in the *Hitôpadesa* (हितोपदेशः) but the verse is nowhere to be found in that work. Strange it is that it cannot be traced out even in his own edition of the Hitôpadeśa.

LX. *Brahmâ* is the Creator. See also Note on stanza. I (*a*) supra.

LXI. *Pancheshu* (पञ्चेषु)–Name of the god of love, so called on account of his being represented as the holder of five arrows.

Cf.–" अरविंद मशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणाः प्रकीर्तिताः ॥ " or " संमोहनोन्मादनौ च शोषणस्तापन स्तथा। स्तंभन श्चेति कामस्य पञ्चबाणाः प्रकीर्तिताः ॥ "

In other words the five arrows of Cupid are thus enumerated by poets either to be the flowers of the

lotus, aśoka, mango, Jasmine and blue lotus: or the acts of ravishing, maddening, drying up (or emaciating), heating (or paining) and stupifying.

LXIV. At page 74 of the Bombay Sanskrit Series No. 1, Dr. G. Büller, C. I. E., has the following note on this stanza: नग्नीकृता मुण्डिताः, these two words describe the Jain and Baudha ascetics—रक्तपटी कृताः '(have been dressed in red rags)'. Red clothes are also the marks of Smârta ascetics. कापालिकाः 'scull-wearers'. This is the name of certain disreputable worshippers of Devî, see H. H. Wilson's Works, Vol I., pp 21 and 264. The verse satirically represents asceticism as a consequence of the anger of Cupid.

LXV. (a) *Viswâmitra* (विश्वामित्र)–Name of an illustrious sage, who though born a Kshatriya attained ब्रह्मत्व by virtue of his hard penances. He was smit with love at the sight of *Menakâ* (मेनका) who was sent by Indra to spoil his rigid devotions. *Menakâ* bore him a daughter afterwords known as Śakuntalâ the story of whose love and marriage with *Dushyanta* forms the subject of Kâlidâsa's immortal drama entitled " Śakuntalâ".

(*b*) *Parâsara* (पराशर)–Name of a celebrated sage, the father of Vyâsa, the well-known compiler of the Vedâs. *Parâsara* is said to have fallen in love with a fisherwoman named Satyavati who bore him the celebrated Vyâsa before her marriage to Śantanu. *Parâsara* is the author of a smriti called after him *Parâsarasmriti*.

(*c*) *Vindhya* (विन्ध्य)–Name of the great mountainous range known as the Vindhya mountains separating the Dekkan from India proper.

LXVII. (*a*) *Siddha* (सिद्ध) A semi-divine being supposed to be of great purity and holiness, and said to be particularly characterized by eight supernatural faculties called *Siddhis*.

" The miraculous powers that can be acquired by perfect saints or *Siddhas*, are reckoned as eight in number, and are called, *Animâ*, *Mahimâ*, *Garimâ*, *Laghimâ*, *Prâpti*, *Prâkâmya*, *Ishitwa*, and *Wâshitwa*. The words denote the faculty—1st of becoming infinitely small; 2nd of becoming infinitely great, 3rd of becoming infinitely heavy; 4th of becoming infinitely light; 5th of obtaining whatever one wishes; 6th of doing whatever one wishes; 7th of absolute supremacy; and 8th of absolute subjugation. "

(Mr. Growse.).

(*b*) हरवृष is the bull of Hara *i. e.* Śiva. Its most popular name is *Nandi* (नन्दी), and it is the vehicle of Śiva.

LXX. नरक is hell or the region of Pluto. Mythology believes in numerous hells, and hence the phrase नरकशत &c. in the text. Each peculiar hell has its peculiar punishments, horrors, and pains especially designed for the particular class of sinners that are doomed to enter it. Different authorities give different numbers of hells. But their number is popularly confined to twenty-one.

LXXI. (*a*) *Sringâra* (शृङ्गार)—See our Note B. supra.

(*b*) *Chakôra* (चकोर)—The *chakôra* or partridge is supposed to be very fond of looking at the resplendent moon. It is therefore generally spoken of

as drinking the mellifluous nectar of the lunar rays.

LXXII. "Inflamed by passion, even wise men beholding woman, who is the daughter of impurity, address her in tender language: ' O Charmer, thy large eyes are like the water-lily ; thy lips are full and round ; thy protuberant breasts touch each other ; thy beautiful mouth resembles the lotus and elegant are thine eyebrows'. Viewing her in this manner, their passions are inflamed, they are transported with desire and follow the dictates of lust". See Dr. J. Taylor's Prabôdhachandrôdaya, p. 50.

LXXVI. (*a*) स्वर्गद्वार is gate of heaven or the Indra's paradise.

(*b*) नरकपुर region of hell. Also refer to our Note on stanza LXX. supra.

LXXVIII. Here again we have a very ingenious play upon the word राग which equally means red colour and affection.

LXXX. In this stanza the poet has given us a very graphic description of the fickleness of woman's love.

LXXXI. On हृदयं मुष्टिभि रेव ताड्यते Dr. Keilhorn remarks as follows :—

' The heart is beaten with fists ' (as it were to punish it for its malignancy and venomousness.

LXXXII. मंत्रिणः In India there is to be found a certain class of persons reputed to possess the Gârudi Vidyâ by which they can cure snake-bites merely by the repetition of some charms or Mantras. They are generally known as snake-charmers or Gârudis.

It must be known that Garuda (the eagle) is the deadly enemy of all sorts of snakes.

LXXXIII. (*a*) Here we have got a very beautiful and striking metaphor in which the god of love is represented as a skilful fisherman, woman as his net, world as sea, female lips as tempting bait, men as fish and love as fire.

(*b*) *Makaraketana* (मकरकेतन)–See Note to stanza XI. supra. It is also necessary to say that *Ketu* and *Dhwaja* are equivalent in sense.

LXXXV. The words ब्यादीर्घेण &c. which are adjectives qualifying अहिना (अहि snake) are also to be taken as attributes of चक्षुषा (चक्षु=eye). An attempt is made in the translation of the stanza to clear the simile by using appropriate separate epithets for serpent on the one hand and eye on the other.

LXXXVIII. In Sanskrit a prostitute is very appropriately called a पण्यस्त्री or marketwoman, because she sells her person to her customers.

XC. (*a*) चेट–According to Bharata, *Cheta* is thus defined.

कलाप्रियो बहुकथी विरूपो गन्धसेवकः । मान्यामान्याविशेषज्ञश्चेटो ह्येवं विधः स्मृतः । See Bharata's NâtyaSastra XXIV. 107.

(*b*) Vita (विटः)–" वेश्योपचार कुशलो मधुरो दक्षिणः कविः ऊहा पोह क्षमो वाग्मी चतुरश्च विटो भवेत् । " (भरत नाट्यशास्त्रम् । २४।१०४)

Also refer to our note on stanza XLIX. supra.

XCII. (*a*) *Priyangu* (प्रियङ्गु) Name of a creeper which is said to put forth blossoms at the touch of women's feet.

(*b*) *Kunda* (कुन्द) a kind of Jasmine (white and delicate).

(*c*) मन्दार is the coral tree. It is one of the five trees in Indra's paradise. The word *Mandâra* is also used for *Arka* and Dhattûra plants.

(*d*) *Yamasadana* (यमसदन)–The palace of Yama, the god of death is spoken of as extending over many leagues in the Garudapurâna.

XCIV. The same note as that appended to stanza XXXV. (*b*) may appropriatety be repeated here with increased confidence.

XCV. Here is a very ingenious play upon all the adjectives of भ्रूविक्षेप (play of the eyebrows) ; for, they can also be applied to the word खल (a perverse person). But unfortunately the beauty of the original cannot be preserved in the translation.

XCVII. (*a*) Wife is generally considered by men as the other half of her husband. Compare the often quoted lines of Milton in the 4th book of his Paradise Lost where Adam thus addresses Eve :

> " Whom fly'st thou ? whom thou fly'st, of him thou art,
> His flesh, his bone ; to give thee being I lent
> Out of my side to thee, nearest my heart,
> Substantial life, to have thee by my side
> Henceforth an individual solace dear ;
> Part of my soul, I seek thee and thee claim,
> My other half."

(*b*) " प्रियतमा &c alludes to the idea that *Siva* and *Pârvatî* form a single body, one half of which is male and the other half female. न यस्मात्परः=to whom there is no superior. The two lines mean that Śiva though he is so far under the dominion of Love as to

have his wife as one-half of himself, is also the first to withstand love. Cf. Kirâta XVIII. 31." (K. T. Telang.)

(*c*) पार्वती literally means the daughter of a mountain. It is one of the several names of Durgâ.

Cf. 'उमा कात्यायनी गौरी काली हैमवतीश्वरी। शिवा भवानी रुद्राणी शर्वाणी सर्व मङ्गला॥ अपर्णा पार्वती दुर्गा मृडानी चण्डिकाम्बिका॥' इत्यमरः

XCVIII. (*a*) *Vairâgya* (वैराग्य) is asceticism or detachment from the world. See also our Note *B* in the Vairâgyaśataka.

(*b*) *Nîti* (नीति) is motives of policy and prudence including morality. See also our Notes *B* and *C* in the Nitiśataka.

(*c*) *Sringâra* (शृङ्गार) is the first and most important of the nine Rasas and deals with man and woman and their mutual love, as members of the opposite sexes.

(*d*) The point of the stanza evidently is this: people generally differ very widely in their delights and pursuits.

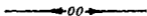
Here we may also refer to the often quoted passage from the Mahâbhârata which runs as follows:—

वेदा विभिन्नाः स्मृतयो विभिन्ना नासौ मुनि र्यस्य मतं न भिन्नम्।
धर्मस्य तत्वं निहितं गुहायां महाजनो येन गतः स पंथा॥

C. (*a*) *Vilâsa* (विलास) is thus defined by Bharata: स्मितपूर्वमथालापो विलास इति कीर्तितः। See Bharata's Nâtya śâstra XXII. 33.

(*b*) The real meaning of the stanza seems to be that the amorous sports and lovely conversations of youthful ladies are always powerful to charm men.

NOTES ON VAIRAGYA ŚATAKA.

—oo—

A. As to giving the third or last place to Vairâgyaśataka Kriśna Śâstri Mahâbala says अथ श्रीमद्राजर्षिप्रवरो भर्तृहरि र्द्वितीयं परिणामे वैराग्यजनकं, शृङ्गारशतकं विधायेदानीं वैराग्यशतकं चिकीर्षु र्वैराग्यफलस्य दाता शिवापेक्षयान्यो नास्तीति तं वर्णयति ।

B. *Vairâgya* (वैराग्य) literally means absence of affection for the world. See also Note to stanza XCVIII (*a*) in the Śringâraśataka.

I. *Yogi* (योगी) one well-versed in the practice of Yoga (योग) or union. Mrs. Annie Besant renders the word योग as harmony with the Divine Will.

II. There are three classes of men, those who have knowledge and they do not care for other people's learning through envy ; those who have no knowledge and they cannot appreciate ; and those who have high position in the world and they do not care for learning, being proud of their greatness. So that there is altogether but a bad lookout for learning and learned men. " (K. T. Telang)

III. The Vedânta philosophy teaches us that the acquisition of स्वर्ग itself is of very small importance when compared to मोक्ष or final absolution or emancipation of the soul.

VIII. " The sense is that if a man of strong mind did not see his wife in the state described, he should not go about to beg. It is the family that constrains him to it. " (K. T. Telang.)

It will be seen that the translation of the stanza as rendered by me is somewhat different from the above. Prof. Tawney's version is also similar to

that of Mr. K. T. Telang. Here I have preferred to follow the Sanskrit Commentary of Kriśna Śâstri Mahâbala which gives the purport as विचारवान्जनः पूर्वोद्धोक्त विशेषण विशिष्टां भार्यां दृष्ट्वाऽपि दुष्टजठरभरणार्थं कस्याप्यग्रे न याचत इति भावः। The thought thus expressed is far nobler than that explained by Prof. Tawney or Mr. Telang. I am, however, glad to observe that Mahârâja Sewâî Pratâpa Singhji's version of this Ślôka is quite to the point. It runs as follows :—

फट्यो पुरानो चीर ताहि खैंचत अरु फारत।
छोटे मोटे बाल भूख ही भूख पुकारत।
घर मांहि नहीं अन्न नारि हू निर्दय यातें।
भई महा जड़रूप कछू मुख कहति न बातें।
यह दशा देखि अर बरत चित जीभ थरथर तरुकत सुध।
अपने सुजरे उदरहित ' देहि ' कहें को सतपुरुष॥

Mr. Durgâ Prasâda's translation of this stanza being neither correct nor good deserves no particular mention in this place. The anonymous copy of the Proverbial Philosophy of Bhartrihari here follows, as usual with it, the Notes of Mr. K. T. Telang.

X. (*a*) It is a general belief among the people that snakes can live without feeding upon anything but air. The fact is often alluded to by Sanskrit poets. Cf. सर्पाः पिबन्ति पवनं न च दुर्बलास्ते &c.

(*b*) " The meaning is that there is no scope for the exercise of one's merits, all the energies being absorbed in the struggle for existence. "

K. T. Telang.

XV. The word अम्बरखण्ड is here used in a double sense of (1) a piece of cloth and (2) cloud.

XVII. Commentators differ in their interpretation of this stanza.

The difficulty particularly lies in the construction of the third line, which Mr. Telang takes to mean—' wretched by reason of the strong distractions of the enjoyment of greatness old through age'.

Mr. Durgâ Prasâda interprets the verse as follows :—

"Avarice rises with selfishness or bad discrimination, goes with its extinction and culminates with its excess. When the king of gods falls a victim to it, being tempted under the irresistible promptings of biting destitution and old age, there is no talking of man."

The following version of the Ślôka is found in the Proverbial Philosophy of Bhartrihari :—

" The desire for worldly pleasures is allayed as restraint full of discrimination develops and when attachment to objects of sense is great that effect takes place on a wider scale. The Lord of Gods Himself becomes subject to desire, wretched by reason of strong distraction of enjoyment of greatness old through age."

Prof. Tawney's poetical version runs thus :

" As knowledge grows, content expands, and
fell desire abates ;
But worldly joys, if long embraced, a baneful
influence gain ;
Thus Indra, like a mortal king, hopes, trembles,
loves and hates,
From having held through endless years an undisputed reign."

I have not been able to find out its version in

Maharaja PratÂpa Singhji's Chhappayas. Pandit Rishabhadatta's *Hindi* translation is usually below the average and hence I have no scruples to omit it here.

The sage commentary of Kriśna SÂstri Mahâbala which seems to give the correct sense of the text by his comments upon the stanza is as follows :—

विवेकस्य व्याकोशो विकसनं यस्मिं तस्मिन् शमे विदधाति कुर्वति सति, तुङ्गे वन्नते तृष्णायाः परिष्वङ्ग आश्लेषे शाम्यति सति, सा परिणतिः सुखविशेषरूपः परिणामः प्रसरति तरा मतिशयेन विस्तारं प्राप्नोति । साका । यस्यां परिणतौ विषये जरया जीर्णं मैश्वर्यं, ग्रसनं अन्नादि भक्षणं तन्निमित्तो गहनो गम्भीरो य आक्षेपो निन्दा च ताभ्यां कृपण एवं विधो मघत्तां देवा नामधिपतिरिन्द्रो ऽपि यस्यां परिणतौ तृणपात्रं तृष्णाभाजनं भवतीति । यस्यां परिणतौ विषये साक्षादिन्द्रो ऽपि स्पृहां करोतीत्यर्थः ।

XVIII. Commenting on the meaning of the word Prof. Tawney remarks——" More literally retinue, attendants. This expression falls in with the legend that Bhartrihari was a king and quitted his throne in a fit of disgust. "

XXII. (*a*) For the unparalleled munificence and magnanimity of Paraśurâma,

Cf. कुलाचलायस्य महीं द्विजेभ्यः प्रयच्छतः सीमदपत्व मापुः ।
बभूवु रुत्सर्गजलं समुद्राः स रैणुकेयः श्रियमातनोतु ॥

(*b*) Bali (बलि)–Name of a demon king, grandson of Prahlâda and the most powerful sovereign of his day. He wrested everything from the gods and reigned absolutely supreme over the whole world. To secure the gods from this catastrophe Vishnu, in the form of a dwarf, came to him and begged of him three steps of ground. This simple request being granted Vishnu assumed an enormous size, covered all of Bali's possessions in two of his steps and putting the

third on Bali himself sent him to the Patâla where he is believed to reign still. The story is told in the Bhâgavata.

(c) Of the fourteen spheres, seven are above the Earth and seven below it. They are enumerated as follows:—

(1) भूर्लोक, भुवर्लोक, स्वर्लोक, महर्लोक, जनलोक, तपलोक and सत्यलोक; (2) अतल, वितल, सुतल, रसातल, महातल, तलातल and पाताल ।

XXIV. The first two lines of the stanza if translated literally would stand thus: 'What honour is it to kings to have obtained the earth which has not even for an instant remained unenjoyed by multitudes of kings after acquiring it by means of hundreds of battles'. K. T. Telang.

XXVI. " The following lines of Juvenal may be compared :—

'What's Rome to me, what business have I there
I who can neither lie nor falsely swear,
Nor praise my patron's undeserving rhymes.'
(Ancient Classics for English Readers, p. 73)

Prof. Tawney (Indian Antiquary, Vol V. p. 3) quotes Burke, Vol. II., p. 106 (Bohn's Ed.). The implication is that those persons only who can descend to such occupations find entertainment in the royal household. " K. T. Telang.

XXXI. जह्नुकन्या or जाह्नवी is an epithet of the Ganges. See Râmâyana Ch. XLIII Book I.

XXXII. *Chintâmani* (चिंतामणि) is a fabulous gem supposed to yield to its possessor all desires. It is generally known as the philosopher's stone.

XXXV. स्वः सिंधु (literally heavenly river) is another name of the Ganges.

XXXVIII. (*a*) " The two words काल and काली seem to me here to signify the male and female personifications of the Destructive Principle. Now काल is given by the Medinikâra as a name of Mahâkâla or Mahâdeva. काली is well known to be a name of Pârvati. Mâhadeva is the Deity of Destruction and is also represented in the Purânas as playing with Pârvati." K. T. Telang.

Śiva and Pârvati are represented as playing chess with dice in the seven Ślôkas (Nos 123–129) quoted from Mayûra in the Subhâshitâvali. See also the learned editors' note at p. 8. Bombay Sanskrit Series No. XXXI. The word काल in Sanskrit is derived from the root कल् to count and hence it means one who counts. In its secondary sense काल is used both for Time and Śiva. Time is undoubtedly the Counter and hence destroyer of all things and Siva is the deity of destruction. So there is nothing strange in its being a name both of Time and Śiva. काली is the feminine of काल and consequently represents both Death and Pârvati.

(*b*) For similarity of thought, compare the various passages quoted by Prof. Tawney in his Two Centuries of Bhartrihari, p. 69.

XL. (*a*) केशवमिश्र after quoting the stanza at page 75 of his अलङ्कारशेखर thus remarks : स्त्रैणं स्त्रीसमूहः । अत्र अहिरिव हारो हेयो नतु हार वदहि रप्युपादेय इति बोध्यम् ॥

(*b*) Govinda in his काव्यप्रदीप cites it as an example of शान्तिरस. According to him and the author of उदाहरणचंद्रिका—" वा शब्दाभ्यां द्वयोर्द्वयो स्तुल्यता द्योत्यते " . :

XLI. "Yôga is one of the systems of Hindu philosophy. Its chief aim is to teach the means by which the human soul may obtain complete union with the Supreme Being. It is defined by Patanjali, the founder of the school, as " the prevention of the modifications of thought by the practice of self-mortification and by keeping the mind continually unaffected by all external influence. " * The final beatitude which is held out as the reward of such devotion, consists in the cessation of all idea of self and of any distinction between matter and spirit. " Mr. Growse.

See also our Note on stanza I supra.

(*b*) Padmâsana (पद्मासन) is thus defined in the Hathayôgapradîpikâ (हठयोगप्रदीपिका) of Swâtmârâma Yogîndra (स्वात्मारामयोगीन्द्र) :—

वामोरूपरि दक्षिणं च चरणं संस्थाप्य वामं तथा दक्षोरूपरि पश्चिमेन विधिना धृत्वा कराभ्यां दृढम् । अंगुष्ठौ हृदये निधाय चिबुकं नासाग्र मालोकये देतद्व्याधिविनाशकारि यमिनां पद्मासनं प्रोच्यते ॥

Mr. Śrinivâs Iyângâr, B. A. translates the above as follows :-

' Place the right heel at the root of the left thigh and the left heel at the root of the right, cross the hands behind the back and take hold of the toes, the right toe with the right hand and the left toe with the left. Place the chin firmly on the breast and look fixedly at the tip of the nose. This is called Padmâsan and destroys all diseases'.

(*c*) योगनिद्रा At page 79 of the Bombay Sanskrit series No. III., Dr. G. Bùller C. I. E., observes

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* " योगश्चित्तवृत्तिनिरोधः " (पातञ्जलियोगशास्त्रम्)

" योगनिद्रा means originally 'the sleep induced by the practice of Yoga,' during which the soul is separated from the body and thereby becomes enabled to see the nature of all things. 'Here it stands for deep meditation'. "

XLIV. Dr. J. Taylor in his translation of the Prabódhachandródaya incredulously remarks in a footnote that when elephants want the female, or are inflamed from any cause, it is *supposed* that a certain liquid is secreted from two protuberances situated on the sides of the heads.

But why *Supposed ?* Every one is fully aware of the fact of which the reader needs not be told or assured that in the rutting season the flow of a strong-scented liquid is generally seen on both sides of the frontal protuberances of bull elephants. The usual place from which the rut begins to come out is just behind the ear, but it is not uncommon to see its appearance in some other parts of the elephants' body. Sanskrit authors are very fond of alluding to elephants in rut, and Bhartrihari himself has proved no exception to the rule as he has mentioned them several times in these Centuries.

XLIII. How beautiful is the metaphor which speaks of Desire as River, &c &c !

XLV. *Vata* (वट) is a kind of tree with large broad leaves. It is one of the long-living, high-growing, and big-dimensioned trees to be found in pretty abundance both in the towns and forests of India. It being considered a favourite abode of Śiva is eagerly sought after by Yogis.

XLVI. " The idea is this : The supplicant of the rich thinks the days too long, as he has to suffer the trouble of constant entreaties, often unsuccessful ; the person engaged in the pursuit of worldly objects thinks time too short, as he has never enough of it to compass all his numerous ends. On the other hand, the philosopher, in the intervals of meditation laughs at both for delusions. During meditations he is, of-course, unconscious of all these proceedings. " K. T. Telang.

XLIX. I would prefer with Mr. Telang, the reading दुकूलैः to चलक्ष्म्याः as marking better the contrast with वल्कलैः ।

LI. The ten directions are the North, North-east, East, Southeast, South, Southwest, West, Northwest, Zenith (above), and Nâdir (below).

LIII. Samâdhi (समाधि) is thus defined in the 4th Chapter of the हठयोगप्रदीपिका—' सलिले सैन्धवं यद्व त्साम्यं भजति योगतः । तथात्ममनसोरैक्यं समाधिरभिधीयते ' which is translated by Śrinivâsa Iyângâr, as follows : " As a grain of salt thrown into the water unites and becomes one with it, a like union between the Mind and the Atmâ is Samâdhi. " See also our Note to stanza LX (*b*).

LV. (*a*) It needs not to be told that there are four principal castes or Varnas among the Hindus, which are named ब्राह्मण, क्षत्रिय, वैश्य and शूद्र. The first three are otherwise known as the *Dwijas* (द्विजाः) or twiceborn, on account of their two births of (I) actual generation and (II) investiture with the Sacred thread. But according to some, the epithet *Dwija*

(द्विज) is limited only to the Brahmans. Compare
" जन्मना ब्राह्मणो ज्ञेयः संस्कारैः द्विज उच्यते "

(*b*) *Chândâla* (चाण्डाल)–A general name for the lowest and most despised of the mixed castes originating from a Sûdra father and a Brahman mother. In the text the word is used for a man of this degraded caste.

LIX. " The implication is that nothing except devotion to Śiva is to be depended upon, as, for instance, the things enumerated. " Telang.

LX. (*a*) The Dekkan poets are held to be great masters of melody of their sweet mellifluous verses. See KâvyÂdarśa : श्लेषः प्रसादः समता माधुर्यं सुकुमारता । अर्थव्यक्ति रुदारत्व मोजः कान्तिसमाधयः । &c &c.

(*b*) *Samâdhi* (समाधि) according to Nrisimhasaraswati, is व्युत्थाननिरोधसंस्कारयोरभिभवप्रादुर्भावे सति चित्तस्यैकाग्रतापरिणामः समाधिः । See Vedântasâra subôdhini, p.55. Mr. K. T. Telang thus explains it according to the Vedântasâra : ' an exclusive concentration upon the One Entity without distinct and separate consciousness of the knower, the known, and knowing and without even self consciousness'. Also compare, यत्सर्वं द्वन्द्वयो रैक्यं जीवात्मपरमात्मनोः । समस्तनष्टसंकल्पः समाधिः सा भिधीयते which occurs in the गोरक्षपद्धतिः at verse 86th.

Strictly speaking Samâdhi is the eighth and last stage of Yoga. These eight stages of Râjayôga (राजयोग) are (1) Yama (यम), (2) Niyam (नियम), (3) Asana (आसन), (4) PrânÂyÂma (प्राणायाम), (5) Pratyâhâra (प्रत्याहार), (6) Dhâranâ (धारणा), (7) Dhyâna (ध्यान) and (8) Samâdhi (समाधि). But, here, the word Samâdhi may be taken to mean perfect and profound

absorption of thought into the one object of meditation *i. e.* the supreme Being. See also our note to stanza LIII. supra.

(*c*). Chowry—As to the origin of these luxurious royal fans (चमर) vide Chapter 72 Ślóka 1 of the वाराहिसंहिता where it is said :

देवै श्चमर्यः किल वालहेतोः सृष्टाहि हिमाचलकंदरेषु ।
आपीतवर्णाश्च भवन्ति तासां कृष्णाश्च लाङ्गूलभवाः सिताश्च ॥

Mr. Wilkins in his Fables and Proverbs from Sanskrit observes in his footnote to the word Chamara that it is a kind of whisk made of the tail of a particular species of cow, and sometimes of peacock's feathers finely ornamented, used to chase the flies away.

(*d*). I am inclined to take the stanza as furnishing internal evidence of Bhartrihari being a king.

(*e*). In several editions including those of Bombay and Calcutta, this stanza is given a place in more than one Centuries of this poem.

LXII. *Palâsa* (पलाश) is, according to Mr. Growse, " the Butea frondosa, a tree with scarlet flowers, which precede the new leaves, and when in full blossom make a striking sight, like a fire on the horizon."

LXIII. It will be seen that many persons have been led to translate this stanza in a sense quite contrary to that in which it has here been presented to the reader. For comparision, we would beg to quote the following :

" Our former opinion was, ' You and We are we and You, ' (*i. e.* You are different from we). Oh friend what is become now that we consider you like our selves. (Mr. Durga Prasad).

To my mind the original text as herein given cannot admit of any other interpretation but that which we have sought to convey in our Hindi and English translations. For the cessation of worldly ties of kinship, friendship &c. in Vairâgya, we have the authority of the Mahâbhârata :

पितामहो ऽस्मि स्थविरः पितापुत्रश्च भारत ।
ममैव यूयमात्मस्था न मे यूयं न वो वयम् ॥

LXVIII. *Vidyâdhara* (विद्याधर)-A class of demigods or semidivine beings. The name Vidyâdhara is applied to one of the ten species of divine beings. These are enumerated as follows in the Amarakôśa :—

विद्याधराऽप्सरोयक्षरक्षोगन्धर्वकिन्नराः ।
पिशाचो गुह्यकः सिद्धो भूतोऽमी देवयोनयः ॥

LXIX. (*a*) *Meru* (मेरु)-See our Note LXXX (*a*) in the Nitiśataka.

(*b*) *Yuga* (युग)-See our Note to Stanza LXXXIV. in the Nitiśataka.

LXX. (*a*) " Actions done in a past life lead to results in the succeeding life, and to obtain freedom from the perpetual round of birth and death thus arising, all कर्म must be destroyed. Cf. Śârîrika Bhâsya, p. 1075." K. T. Telang.

(*b*) " The bodies and conditions of transmigrating souls are, according to their works, good or evil in antecedent states from time without beginning. The merits and demerits and the embodiments are from eternity. Seed from plant, and plant from seed, but who shall assign priority to either ? From such fruition of merits as long as soul is implicated

with body, there is no escape............................
This implication of soul with bodies, animal, vegetable, human, ultrahuman, and divine, is the source of all misery. In all its stages the soul tastes little but pain, sickness, death, and severance from all that it would fain cling to. Even in the highest embodiments there is disparity, and a consequent sense of insufficiency, and there is the certainty of their expiring upon the exhaustion of the merits which procured them. Paradise and places of torment are only stages in the endless journey......This repeated embodiment of souls results from merits, merits from activity, activity from desires and aversions, desires and aversions from identifying the soul with that which is not soul, with the body, the senses, the intellect. (Gough-in Calcutta Review). "

Prof. Tawney.

LXXI. *Kalpa* (कल्प)-See Note on Stanza XVI. (*a*) in the Nitiśataka.

LXXIV. Brahma (ब्रह्म) or Brahman (ब्रह्मन्) is the supreme Being, regarded as impersonal and divested of all quality and action. Prof. Apte says that according to the Vedántists Brahman is both the efficient and the material cause of the visible Universe, the all-pervading soul and spirit of the universe, the essence from which are created things produced and into which they are absorbed.

LXXV. *Pátâla* (पाताल) is the lowest sphere as explained in Note (*c*) to Stanza XXII. supra.

LXXVII. (*a*) *Sânta* (शान्त) is equal to free from passions.

(*b*). *Muni* (मुनि) is a saint. In its original meaning the word signifies one who observes the vow of silence.

LXXVIII. त्रिलोकी–The three worlds are enumerated as the (i) heaven, (ii) earth and (iii) hell.

LXXIX. (*a*) According to Prof. Apte the Vedas or the holy Scriptures of the Hindus were originally three, but a fourth was subsequently added to them, and their number is now generally considered to be four. They are (1) the ऋग्वेद ; (2) the यजुर्वेद ; (3) the सामवेद ; and (4) the अथर्ववेद. According to the strict orthodox faith of the Hindus the Vedas are अपौरुषेय, 'not human compositions,' being supposed to be directly revealed by the Supreme Being, and are called 'Śruti' *i. e.* 'what is heard or revealed' as distinguished from 'Smriti,' *i. e.* 'what is remembered or is the work of human origin.'

(*b*) The *Smritis* as distinguished from the Vedas are the theological writings from the pen of the Rishis, patriarchs and sages.

(*c*) *Purânas* (पुराण) are the well-known sacred works of the Hindus, dealing with theology, history, mythology &c. They are eighteen in number viz–

(1) ब्रह्मपुराण ; (2) पद्मपुराण ; (3) विष्णुपुराण ; (4) शिवपुराण ; (5) भागवत्पुराण ; (6) नारदपुराण ; (7) मार्कण्डेयपुराण ; (8) अग्नि-पुराण ; (9) भविष्यपुराण ; (10) ब्रह्मवैवर्तपुराण ; (11) लिंगपुराण ; (12) वराहपुराण ; (13) स्कन्दपुराण ; (14) वामनपुराण ; (15) कूर्मपुराण ; (16) मत्स्यपुराण ; (17) गरुडपुराण ; and (18) ब्रह्माण्ड-पुराण. It is generally believed that they have all been written by Vyâsa or Vedavyâsa, the son of Parâśara and Satyavatî. The literal meaning of the word

Purâna is old. According to Mr. Wilkins the term purâna (literally ancient) is given to such Hindu books as treat of Creation in general, with the particular genealogy, and history of their gods and heroes of antiquity.

LXXXI. Professor Tawney translates शफरी as the minnow.

LXXXII. *Brahma* (ब्रह्म)-See Note to Stanza LXXIV supra.

LXXXV. (*a*) Mr. K. T. Telang notes that 'the force of all my delusion being destroyed by the pure knowledge which shines forth in consequence of the great extent of merit resulting from contact with you, I would merge into the Supreme Brahma.'

(*b*) The body is admittedly composed of the Panchamahâbhûtas or the five elements, viz–earth water, fire, air and sky or ether.

(*c*). As a footnote to his poetical version of the stanza, Prof. Tawney quotes the following passage from Green's History of the English People, p. 144 :–" The life of Francis falls like a stream of tender light accross the darkness of the time. He strips himself of all, he flings his very clothes at his father's feet, that he may be one with Nature and God. His passionate verse claims the moon for his sister, the Sun for his brother ; he calls on his brother the Wind, and his sister the Water. His last cry was a Welcome, Sister Death. "

LXXXIX. Vinâ वीणा is thus explained by Mr. Wilkins in a footnote at p. 120 of Morley's Univer-

sal Library No. 30.–" An instrument of the string kind very much esteemed in India. It is constructed of a long piece of wood upon which a number of steel strings are strained, and which serves also for the finger board it being furnished with frets almost from one extremity to the other, with each end fixed horizontally upon the pole (if the expression be allowed) of a large pumpkin, or an oblate sphere of wood hollowed for the purpose.

XCI. " People misunderstand the mere cure of pain as itself a pleasure " K. T. Telang.

XCIV. Mr. Telang here differs from all commentators who unanimously explain दुःखासिकानाम् as referring to the family of the कोऽपंविद्वान् spoken of in the text. However, the learned scholar remarks : " I cannot say what they mean. But the idea intended seems to be that of proud wealthy men. " However the reader will see for himself the propriety of our following the Sanskrit Commentaries in thus translating the stanza which as herein rendered gives a very intelligent and powerful idea. Kriśna SÂstri MahÂbala in prefacing the Ślôka thus sums up its substance : विपद्ग्रस्ते कुटुम्बे स्पृहां कृत्वा दुःखेन स्थित्यपेक्षया परमसुखदो गङ्गातीरे निवासः श्रेयान् ।

C. शून्य is a technical term of the Yoga philosophy, and refers to absolute nonexistence. It is also used as a name of Brahman. In Bhartrihari-nirveda (III. 18) गोरक्षनाथ thus advises भर्तृहरि–विषयेभ्यः समाहृत्य मनः शून्ये निवेशय । स्वयमानन्दमात्मानं स्वप्रकाशमुपैष्यसि ॥

CX. (*a*) Koorma or Kamatha–See Note to stanza XXXV. (*b*) in the Nîtiśataka.

(*b*) *Dhruva* (ध्रुव)-The son of Uttânapâda being slighted by his step-mother left his home with the determination of winning himself a name in the world. By the advice of the seven Rishis he devoted himself to the service of Vishnu, and was finally exalted by the God to the heavens where he shines as the polestar

(*c*) ब्रह्माण्ड is the egg of Brahman *c. i.* the universe.

(*d*). उदुम्बर is a kind of large tree known in Hindusthâni by the name of Goolara. The interior of its fruit is the reputed seat of innumerable insects.

CXI. *Chakrawâka* (चक्रवाक)-Name of a bird. Mr. Growse remarks that the male and female Chakwâ are doomed for ever to nocturnal separation and are said to pass the night on the opposite banks of a river or pond, vainly calling to each other to cross.

CXIV. I think the reading संसाराङ्के would be far better than that of the text *i. e.* संतारान्ते.

CXV. शूली is a name of Śiva on account of his holding a trident in his hand.

CXVI. *Vairâgya* See Note to Stanza XCVIII. (*a*) in the Śringaraśataka and also Note *B* in the Vairágya śataka.

LIST OF AUTHORS AND WORKS CONSULTED FOR AND MENTIONED IN THE PRESENT VOLUME.

No.	NAME.
	A.
1	अभिनवगुप्तकृत ध्वन्यालोकटीका ।
2	Addison (G. T.).
3	Aeschylus' Plays (Robert Potter).
4	अमरचन्द्रसूरिकृत बालभारतम् ।
5	अमरकोषः ।
6	अमरुशतकम् ।
7	आनन्दवर्धनाचार्यकृत ध्वन्यालोकः ।
8	Annie Besant's Lord's Song.
9	अप्पदीक्षितकृत चित्रमीमांसा ।
10	अप्पयदीक्षितकृत कुवलयानन्दः ।
11	Aristophanes.
12	Asiatic Researches vol. IX.
13	अष्टरत्नम् ।
14	St. Augustina (G. T.)
15	The meditations of Marcus Aurelins. (Jeremy Collier).
	B.
16	Bailey's Essays on the Formation and Publication of Opinions.
17	बल्लालप्रणीत भोजप्रबन्धः ।
18	बाणभट्टकृत हर्षचरितम् ।
19	बाणभट्टकृत कादम्बरी ।
20	J. Bartlett (G. T.)
21	Beattie (Johnson's Lives of the Poets.)

22 H. W. Beecher (G. T.)
23 भागवतम् ।
24 भरतमुनिकृत नाट्यशास्त्रम् ।
25 भरतरीचरितम् ।
26 भरतरी का ख्याल ।
27 भारविप्रणीत किरातार्जुनीयम् ।
28 भट्टिकविकृत भट्टिकाव्यम् ।
29 Dr. Bhâu Dâji's Paper on Kâlidâsa.
30 भवभूतिविरचित गुणरत्नम् ।
31 भवभूतिविरचित मालतीमाधवम् ।
32 भवभूतिविरचित उत्तररामचरितम् ।
33 भर्तृहरिकृत वाक्यप्रदीप ।
34 भवभूतिकृत वीरचरितम् ।
35 भोजदेवप्रणीत सरस्वतीकण्ठाभरणम् ।
36 बिल्हणकृत बिल्हणचरितम् ।
37 Dr. Bohlen's Bhartrihari.
38 Prof. Bothlingk's Indische sprüche St. Petersburg 1863-65.
39 H. S. Brown (G. T.)
40 La Bruyere (G. T.)
41 Dr. G. Büller (B. S. S. Nos. I. III.)
42 Edmund Burke's Works (Bohn's Ed.)
43 Bishop Butler.
44 Robert Burn's The Cotter's Saturday Night.
45 Byron's Childe Harold's Pilgrimage.
46 Byron's The Giaour.
47 Byron's Don Juan.

C.

48 चाणक्य प्रणीतं अर्थशास्त्रम् ।
49 चाणक्यशतकम् ।
50 Lord Chesterfield's Letters.
51 Cicero (G. T.)

No.	Name.
74	घटखर्परकृतनीतिसारः
75	Goldsmith's Traveller.
76	गोपालभट्टकृतरसतरङ्गिणी.
77	पंडित गोपीनाथ दाधीचकृत रामसौभाग्यशतकम्
78	गोरक्षपद्धतिः
79	Prof. Gough. (Calcutta Review).
80	गोवर्द्धनाचार्यकृतार्या सप्तशती.
81	गोविन्दकृत काव्यप्रदीपः
82	Balthasár Gracian (G. T.)
83	Gray's Elegy in a country Churchyard.
84	Great Thoughts. Vols. IX. X. XI.
85	Green's History of the English People.
86	Mr. F. S. Growse's Translation of the Ramayan of Tulsidasa Vols. 3.
87	गुणभद्राचार्य कृतात्मानुशासन काव्यम्.
	H.
88	Haeberlin's Sanskrit Anthology.
89	हलायुधकृतधर्म विवेकः
90	हरिहरोपाध्यायकृत भर्तृहरिनिर्वेदम्
91	Horace (G. T.).
	I.
92	Indian Antiquary Vol. IV.
	J.
93	पण्डितराज जगन्नाथप्रणीत भामिनीविलासः
94	पण्डितराज जगन्नाथप्रणीत रसगङ्गाधरः
95	जह्लणकृत सूक्तिमुक्तावलिः
96	जनार्दनभट्टकृत शृङ्गारशतकम्
97	जयदेवप्रणीत गीतगोविन्दम्
98	Dr. Samuel Johnson's Lives of the Poets.
99	Dr. Samuel Johnson. Lines Added to Goldsmith's Traveller.

100 Sir William Jones. (Asiatic Researches1876).
101 Juvenal (Ancient Classics for English Readers).

K.

102 कल्हणकृत राजतरङ्गिणी.
103 कालिदासकृत अभिज्ञानशाकुन्तलम्
104 कालिदासकृत कुमारसम्भवम्
105 कालिदासकृत मङ्गलाष्टकम्
106 कालिदासकृत रघुवंशम्
107 कालिदासकृत ऋतुसंहारम्
108 कालिदासकृत शृंगारतिलकम्
109 कालिदासकृत शृङ्गारबिन्दुः
110 कालिदासकृत विक्रमोर्वशीयम्
111 कामन्दकीय नीतिसारः
112 कार्तिकप्रसाद रचित महाराज विक्रमादित्य का जीवन चरित
113 काशिनाथ दुर्गाप्रसाद संपादित काव्यमाला Vol. 8.
114 काशिनाथ पाण्डुरङ्ग परब संकलित सुभाषितरत्नभाण्डागारः
115 Mr. K. T. Telang's Nîtiśataka and Vairâgyaśataka.
116 कविभट्टकृत पद्य संग्रहः
117 काव्यसंग्रहः (Calcutta Ed.)
118 Dr. Kern's Preface to the Vrihatsamhitâ.
119 केशव मिश्रकृतालङ्कारशेखरः
120 Dr. Kielhorn. (Bombay S. S. No. IV)
121 कृष्णमिश्रकृत प्रबोधचंद्रोदयः (Dr. J. Taylor).
122 कृष्णशास्त्रि महाबल कृता भर्तृहरिशतकत्रयटीका.
123 क्षपणक कृतार्थनेकार्थ ध्वनिमंजरी
124 क्षेमेन्द्रकृतौचित्यविचारचर्चा
125 क्षेमेन्द्रकृतचतुर्वर्गसंग्रहः
126 क्षेमेन्द्र विहित दर्पदलनम्
127 क्षेमेन्द्रकृत मुनिमतमीमांसा

128 क्षेमेन्द्रकृत सुवृत्ततिलकम्
129 कुसमदेव विरचित दृष्टान्तशतकम्
130 Kovalenski (G. T.)

L.

131 Prof. Lassen's Indische Alter thumskundè Vol. II.
132 M. Luther (G. T.)
133 Lord Lytton's Alice or the Mysteries.
134 Lord Lytton's Ernest Maltravers.

M.

135 मधुसुदनकवि प्रणीत अन्योपदेशशतकम्
136 माघकृतं शिशुपालवधम्
137 महाभारतम्
138 महेश्वरकृतामरकोपटीका
139 महानाटकम् (Calcutta Ed.)
140 Sir John Malcolm's Sketches of Persia 2 Vols.
141 मम्मटकृत काव्यप्रकाशः
142 मनुस्मृतिः
143 मथुरादासविरचिता वृषभानुजा नाटिका
144 मत्स्यपुराणम्
145 Maurisius (G. T.)
146 Prof. Max Müller's India: What can it teach us?
147 मयूर कविः (Sb.).
148 Milton's Paradise Lost.
149 Moreshwar R. Kále's Sâhityasârasangraha.
150 मुरारिकृतं अनर्घराघवम्.
151 Muir.

N.

152 नमिसाधुकृता काव्यालङ्कारटीका

153	नारायण रचित हितोपदेशः
154	नीलकण्ठ दीक्षित विरचित शान्तिविलासः
155	नृसिंहसरस्वतीकृत वेदान्तसारटीका
156	N. V. Bapat's Beauties of English Literature.

P.

157	पद्मानन्दयतिप्रणीत वैराग्यशतकम्
158	पञ्चतन्त्रम्
159	पाणिनीय व्याकरणम्
160	पराशरस्मृतिः
161	पतञ्जलिकृत महाभाष्यम्
162	पतञ्जलिकृत योगशास्त्रम् ।
163	Periander (G. T.)
164	Dr. P. Peterson (B. S. S. Nos. 31, 33, 37.)
165	Alexander Pope's Essay on Criticism.
166	Alexander Pope's Essay on Man.
167	Pomponia (G. T.)
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171	प्रवरसेनरचित सेतुबन्धम् ।
172	The Proverbial Philosophy of Bhartrihari.

R.

173	रामभद्रदीक्षितरचित शृङ्गारतिलकभाणः ।
174	Dr. Rajendra Lal Mitra's Notices of Sanskrit Manuscripts. vol. VI.
175	Mr. R. B. Godbole's भरतखण्डाचा अर्वाचीनकोश.
176	M. Regnaud's Translation of Bhartrihari.
177	Reynold's Loves of the Harem. 2 vols.

178 J. P. Richter (G. T.)
179 पण्डित ऋषभदत्त शास्त्रि । श्रीभर्तृहरिकृत-नीति, शृंगार, वैराग्य शतक । भाषाटीका सहित ।
180 Abraham Roger's A History of the religion of the Brahmans.
181 रुद्रभट्टकृत शृंगारतिलकम् ।
182 रुद्रटकृत काव्यालङ्कारः ।
183 रुय्यानकविरचितं अलङ्कारसर्वस्वम् ।

S.

184 सदानन्दकृत वेदान्तसारः ।
185 Śekha Sâadi.
186 षड्रलम् ।
187 समयोचित पद्यमालिका ।
188 Madame De Sanegue (G. T.)
189 शनिकथा ।
190 शङ्कराचार्यरचित मोहमुद्गरः ।
191 शङ्कराचार्यकृत प्रश्नोत्तरमाला ।
192 शङ्कराचार्यकृत शारीरिकभाष्यम् ।
193 शङ्कराचार्यकृत श्वेताश्वतरोपनिषद्भाष्यम् ।
194 संस्कृत चन्द्रिका vols. I. II. III.
195 शान्तिशतकम् ।
196 सप्तरत्नम् ।
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199 Schiller's Poems and Plays (G. Routledge & Sons).
200 Seneca (G. T.)
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202 Shakespeare's King Lear.
203. Shakespeare's Othello.
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211 सोमप्रभाचार्यप्रणीत सूक्तिमुक्तावलिः ।
212 Robert Southwell. (G. T.)
213 हर्षदेवकृत नागानन्दम् ।
214 श्रीकृष्णकविप्रणीत मन्दारमरन्दचम्पूः ।
215 Sri Niwás Iyângar's Translation of the Hathayôgapradîpikâ.
216 सुबन्धुकृत वासवदत्ता ।
217 शूद्रककृतं मृच्छकटिकम् ।
218 सूक्तावलिः ।
219 स्वात्मारामयोगीन्द्रकृत हठयोगप्रदीपिका ।

T.

220 Prof. Tawney's Two Centuries of Bhartrihari.
221 Colonel James Tod's Annals and Antiquities of Rajasthan. 2 vols.

U.

222 उत्तरन्यासकाष्टकम् ।

V.

223 वाग्भट्टप्रणीत काव्यानुशासनम् ।
224 वाग्भट्टकृत वाग्भट्टालङ्कारः ।
225 वैद्यनाथतत्सत्कृता उदाहरणचन्द्रिका ।
226 वेङ्कटनाथरचित सुभाषितनीवी ।
227 वल्लभदेवप्रणीत सुभाषितावलिः
228 वाल्मीकिरामायणम्
229 वामनकृत काव्यालङ्कारसूत्राणि
230 Vâman Pandit's Marathi Translation of the Śatakas.

231 Prof. Vâman S. Apte's Practical Sanskrit English Dictionary.
232 वानर्य्याष्टकम् ।
233 वराहमिहिरविरचित वाराहीसंहिता ।
234 वररुचिकृत नीतिरत्नम् ।
235 वसिष्ठसारः ।
236 वात्स्यान प्रणीत कामसूत्रम् ।
237 वायुपुराणम् ।
238 वेतालभट्टकृत नीतिप्रदीपः ।
239 विदुरनीतिः ।
240 विमलाचार्यकृत प्रश्नोत्तर रत्नमाला ।
241 वीरनन्दि प्रणीतं चन्द्रप्रभचरितम् ।
242 विशाखदत्तकृत मुद्राराक्षसम् ।
243 विष्णुशर्म्म प्रणीतं पञ्चतंत्रम् ।
244 विश्वनाथरचित साहित्यदर्पणम् ।

W.

245 Weber's Sanskrit Literature.
246 J. G. Whittier
247 Charles Wilkins' Fables and Proverbs from Sanskrit (Morley's Universal Library.)
948 Prof. Wilson's Viśnu Purâna.

Y.

259 यतिपञ्चकम् ।
250 योगवासिष्ठम् ।
251 Young's Night Thoughts.

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इति।

APPENDIX.

Parti-culars.	Page	Line	For	Read
Title page	1	6	TRANSLATION	TRANSLATIONS
Preface	6	29	see	See
,,	9	3	वाक्यपादीय	वाक्यपदीय
,,	14	28	theorywill	theory will
,,	15	4	uuder	under
,,	18	24	vertical	metrical
,,	19	12	भर्तृहरिर्निर्वेदम्	भर्तृहरिनिर्वेदम्
,,	,,	13	भर्तृहरिर्निर्वेदम्	भर्तृहरिनिर्वेदम्
,,	22	21	ponits	points
,,	,,	22	STREETS	STREET
,,	27	6	Kuvalâyânanda	Kuvalayânanda
,,	29	8	Mudrârâkśas	Mudrârâkśaṣa by
,,	,,	9	Viśâkhada	Viśâkhadatta
,,	31	6	53	35
,,	34	1	Woforks	of Works
,,	35	14	*gotations*	*quotations*
,,	37	24	काव्यानुशसानं	काव्यानुशासनं
,,	41	13	meetihg	meeting
,,	48	27	र्निर्वेदम्	निर्वेदम्
,,	,,	28	Maternal	maternal
,,	44	11	mnst	must
,,	,,	15	o	of
,,	,,	18	dowu	down
,,	45	4	onrselves	ourselves
,,	48	21	follwers	followers
,,	50	31	h d	had
मीतिशतकम्				
	11	3	व्याधिर्भेजसंमहै	व्याधिर्भेषजसंमहै
,,	21	20	are	is

Parti-culars.	Page	Line	For	Read
,,	26	16	cofine	confine
,,	27	13	छोडते	छोड़ते
,,	30	6	थाडोसी	थोड़ीसी
,,	,,	12	पढे हुए	पड़े हुए
,,	35	12	flat of surface	flat surface
,,	39	2	संदेश्यतां	संदृश्यतां
,,	,,	9	इस वेरि शूर वीरता	इस शूरवीरता
,,	,,	14	neither	nether
,,	40	5	वनी	बनी
,,	,,	7	है	हैं
,,	47	36	रूपै रमै कैः	रूपै रमैकैः
,,	49	6	हैं	है
,,	,,	7	थोडा	थोड़ा
,,	,,	9	नहीं	नहीं
,,	,,	25	दत्वाऽर्थिवे	दत्वाऽर्थिने
,,	51	10	फरके रह जाते हैं	करके ही रह जाते हैं
,,	58	18	and bold	and if bold
,,	,,	20	shonld	should
,,	60	4	पूर्वाध	पूर्वार्ध
,,	,,	5	वड़ी फिर	बड़ी और फिर
,,	,,	19	परुषं	परुषं
,,	61	5	जीवन का	का
,,	61	9	live	lives
,,	,,	16	Sûk âvali	Sûktâvali
,,	62	12	mastrs	masters
,,	65	9	विनाही	बिनाही
,,	66	1	भवस्युत्पलको मल	भवस्युत्पलकोमल
,,	,,	2	महाशैल, शिलासंघात	महाशैलशिलासंघात
,,	68	20	समृत्थौ	सभृत्यो
,,	,,	22	होई	होइ

Parti-culars.	Page	Line	For	Read
,,	,,	28	in deed	indeed
,,	69	3	वा ह्येका	ह्येका
,,	70	28	गुणा न गृण्हन्सुजनो	गुणा नगृह्णन्सुजनो
,,	73	17	दूरी करोति	दूरीकरोति
,,	,,	,,	विमली करोति	विमलीकरोति
,,	74	1	विकची करोति	विकचीकरोति
,,	75	21	भदहरि	भर्तृहरि
,,	76	10	पडकर	पड्कर
,,	77	17	*keshawa*	*Keshawa*
,,	,,	26	भदहरि	भर्तृहरि
,,	79	1	पुण्यपीयूष पूर्ण,	पुण्यपीयूषपूर्णा
,,	80	24	जविति	जीवति
,,	81	10	विना	बिना
,,	,,	25	.स.	.सा.
,,	82	34	महात्मा	मंहात्मा
,,	*83*	17	angar	anger
,,	84	8	अथव	अथैव
,,	,,	16	भदहरि	भर्तृहरि
,,	86	2	वास्त्यु थम समो	नास्त्युद्यमसमो
,,	,,	4	बडा	बड़ा
,,	,,	5	अस–	असा-
,,	92	17	भंगूर	भंगुर
,,	97	17	accumuated	accumulated
,,	,,	20	दृष्टस्य	दृष्टस्य
,,	98	10	शत्रुओं	शत्रुओं
,,	99	16	it	It
,,	,,	22	ir	is
,,	,,	25	विमृस्थ	विमृष्य
,,	,,	31	publication	Publication
,,	100	2	लाङ्गलायै	लाँङ्गलायै

Parti-culars.	Page	Line	For	Read
,,	101	24	मम्मोनिधिं	मम्मोनिधिं
,,	104	10	accordingly	generally
,,	109	20	ध्रुवम्	ध्रुवम्
शृङ्गारशतकम्				
,,	3	12	Sringâr	Śringára
,,	,,	14	com,	com-
,,	4	18	हृदंयं	हृदयं
,,	6	6	कहा	कहीं
,,	6	12	संसारिक	सांसारिक
,,	8	2	developed buttocks,	developed ......,
,,	9	23	youth and recent amors,	youth and ......,
,,	10	18	माग	मार्ग
,,	16	24	niceties	nicities
,,	19	24	on thy abdomen	on thy ....
,,	,,	25	above the navel,	above the ......,
,,	20	12	प्रकशमान	प्रकाशमान
,,	21	1	घना	घनौ
,,	,,	17	charming buttocks,	charming ......,
,,	23	16	pleasant enjoyment of	pleasant ...... of
,,	,,	17	and buttocks are	and .... are
,,	,,	18	whose hips and loins are	whose ...... are
,,	27	22	bodies	hearts
,,	28	9	their necks,	their necks (lit. upon their heads),
,,	,,	25	cotter's	Cotter's

Parti-culars.	Page	Line	For	Read
,,	29	17	The enjoymentof	The .... of
,,	30	13	recent coition is	recent .... is
,,	,,	23	किं चि न्मृष्टविशेषकं	किंचिन्मृष्टविशेषकं
,,	31	1	नयनायां	नयनानां
,,	,,	8	enjoyment	company
,,	32	5	मनुष्यों के	पुरुषोंके
,,	,,	13	heaving breasts ?	heaving ...... ?
,,	33	7	end of coition is	end of .... is
,,	35	8	छोडकर	छोड़ कर
,,	37	18	the coition sweat	the ...... sweat
,,	42	6	हौजं	हौज़
,,	46	17	घनमेघः	घनमेघ-
,,	48	15	art of sensual enjoyments	art of............ enjoyments
,,	49	22	lovely	lonely
,,	51	15	recent cnjoyment of	recent .... of
,,	,,	23	the said coition,	the said ....,
,,	53	13	the cheeks,	the ....,
,,	,,	18	buttocks,	..................,
,,	,,	19	bulky upper legs,	bulky ....,
,,	58	14	developed buttocks.	developed ......
,,	60	14	beautiful buttocks adorned	beautiful.......... adorned
,,	69	2	दष्टैव	दृष्ट्वैव
,,	70	14	whose buttocks are	whose ...... are
,,	74	12	Interests	interests
,,	76	20	buttocks are	.... are

Parti-culars.	Page	Line	For	Read
,,	84	18	हृदये न	हृदयेन
,,	,,	21	नय नविकारै	नयनविकारै
,,	85	17	and rubbing their	and .... their
,,	94	14	generally enjoy-ed by	generally ... by
,,	,,	17	futher	further
,,	95	15	tender abdomen.	tender ....
,,	,,	17	the navel of	the .... of
,,	102	18	man	Man
,,	103	14	समीऽ पस्थो	समीपस्थो
,,	104	8	एक मात्र	एकमात्र
,,		11	immence	immense
,,		13	of sexual inter-course	of ....,
वैराग्यशतकम्				
	1	15	VAIRAGYA	VAIRÂGYA
,,	1	16	VAIRAGYA	VAIRÂGYA
,,	3	13	affraid	afraid
,,	6	2	चोर्ण्यं	याण्यं
,,	14	3	ज़ुरिये	झुरियें
,,	15	15	PURPDRT	PURPORT
,,	18	19	धोपा	घोपा
,,	27	16	earth	earth)
,,	36	29	flyng	flying
,,	,,	35	country	Country
,,	39	14	over	our
,,	42	4	वाष्पाकुल	वाष्पाकुल
,,	43	1	तरङ्ग–	तरङ्गा-
,,	45	14	his holy	the only
,,	54	24	unde	under

Parti-colars.	Page	Line	For	Read
„	59	21	घर	घर
„	64	1	बाले	साले
„	„	3	बाल्यमास्था	बाल्यं मास्था
„	67	27	विहित	विहितं
„	68	8	टुफहों से	टुफड़ों से
„	73	20	ut	out
„	78	16	honour	honour;
„	79	12	*Vedas*	the *Vedas*
„	„	34	havin	having
„	85	20	sp	spi-
„	89	24	besweet	be sweet
„	90	5	सनांधि	नांधि
„	92	19	stoney	stony
„	94	14	करें	करे
„	„	29	verious	various
„	96	25	tequires	requires
„	99	19	tickering	flickering
„	102	18	rary,	trary,
„	„	20	plesant	pleasant
„	„	29	पश्येति	पश्यति
„	104	20	spere	sphere
„	107	2	काश्चक	काश्चन
„	„	15	anb	and
„	„	26	tbeleast	the least
„	109	6	भ्याके	भ्यास के
„	113	8	पड जाती है	पड़ जाती हैं
„	115	12	septical	sceptical
Variants				
„	1	11	NITISATAKA	NÎTIŚATAKA
„	4	12	SRINGAR SATAKA	ŚRINGÂRAŚATAKA
„	10	11	VAIRAGYA	VAIRÂGYA
„	13	21	Dhanyâloka	Dhwanyâlôka

Particulars.	Page	Line	For	Read
Notes				
,,	14	8	Baiefly	Brierly
,,	17	24	deen	been
,,	18	14	to the river	the river
,,	,,	19	From	from
,,	20	23	Prof,	Prof.
,,	21	30	eight	eighth
,,	25	20	a creeper	is a creeper
,,	,,	24	*Meru*	For *Meru*
,,	,,	26	a species	A species
,,	26	20	a species	A species
,,	27	28	Ice	ice
,,	28	10	a kind	is a kind
,,	,,	28	fourtean	fourteen
,,	,,	30	Kâlidâs	Kâlidâsa:
,,	29	9	couch	conch
,,	30	9	a thorny	is a thorny
,,	,,	26	erpression	expression
,,	32	12	Nitti	Niti
,,	39	1	*Grishma*	*Grîshma*
,,	45	18	approprialety	appropriately
,,	,,	,,	पण्यस्त्री	पण्यस्त्री
,,	,,	30	a kind	is a kind
,,	48	1	VAIRAGYA	VAIRÂGYA
,,	57	28	Asana	Âsana
,,	58	6	वाराहिसंहिता	वाराहीसंहिता
,,	59	1	riginal	original
,,	,,	8	यूप	यूयं
,,	65	20	Aurelins	aurelius
,,	66	12	वाक्यप्रदीप	वाक्यपदीय
,,	67	10	विरचितं	विरचित
,,	68	8	गेवर्द्धनाचार्य	गोवर्द्धनाचार्य
,,	69	29	कृतार्थनेकार्थ	कृतानेकार्थ

विज्ञापन।

भर्तृहरिशतकत्रयम्। मूल, भाषानुवाद, अँगरेजी भाषान्तर, भावार्थ, टिप्पण, व्याख्या, भर्तृहरि जीवनी, समालोचना आदि आदि सहित अनुमान ५०० पृष्ठकी अत्यन्त मनोहर पुस्तक है। "श्रीवेंकटेश्वर" यन्त्रालयसे सुन्दर कागज और मनोहर टाइप में छापी गयी है। आज तक ऐसी पुस्तक कहीं नहीं छपी। मूल्य २) रु० मात्र॥

मनभावन। जगत्प्रसिद्ध महाकविकुलतिलक श्रीयुत "शेक्सपीयर" कृत "ऐज़्यूलाइकइट्" नाटकका सरल, सुबोध, सरस और शुद्ध हिन्दी भाषान्तर। उक्त महाकवि की पीयूषवहा लेखनी के अमृतपान करनेका एकमात्र उपाय। ग्रंथ की वास्तविक मनोहरता को देखते इस परमोपयोगी और सुन्दर पुस्तक का मूल्य १) एक रुपया कुछ भी नहीं है॥

वीरेंद्र। नामही से समझलें कि, यह उपन्यास कैसा होगा। इतना अवश्य कहेंगे कि, उपन्यास कैसा होना चाहिये वह इस के पाठकों को भलीभांति प्रगट होगा। वीर और शृंगार रस प्रधान एक अत्यन्त मनोहर ऐतिहासिक घटनासे संघटित अपूर्व आख्यानहै। मूल्य =) मात्र॥

शोकोक्ति। यह उस सुप्रसिद्ध Gray's Elegy का भाषा छन्दोंमें अनुवाद है कि, जिसकी प्रशंसा करनेमें भी आज १२५ वर्ष हुए कि, समस्तविद्वान् अपनी निजकी प्रतिष्ठा समझते हैं। यह काव्य शान्त रससे परिप्लुत है। मूल्य -) मात्र है॥

प्रेमलीला—जगत्प्रसिद्ध महाकवि "श्रीशेक्सपीयर" कृत "रोमिओ एण्ड जूलियट" नाटक का अत्युत्तम भाषान्तर। यह वह नाटक है कि, जिसको पढ़कर आबाल वृद्ध सबही

आनन्द मग्न होते हैं। उपरोक्त सुविख्यात महाकवि की अनुपम काव्य शक्ति का एक बढ़िया नमूना है। मूल्य १) मात्र। भाषान्तर कर्त्ता के पास मिलेगी॥